

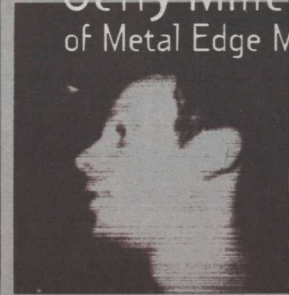
DiSCORDER

July, 1996

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QUOTE OF THE WEEK!

"Sometimes the light at the end of the tunnel is an oncoming train..."

DISORDER

July 1996 - #162

dis-cover

Twelve years ago I learned the rules of good design and proper typography, the art of type so to speak. Nowadays one can make things so messy and out of place, and it can still be called good design and proper typography. Polaroids

by Brady, duhsign by Ken.

dis-contents

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vancouver special

with megan mallett & dale sawyer

Congratulations go out to the **Smugglers** Beez and Maow's Corrina, who tied the knot on June 22nd. Apparently the reception was a rockin' affair with sets by **Zumpango** and **Texas Junior Varsity**. The **Mint Records** gang is working hard, with plenty of tours and releases planned for this summer. **Cub's** 3rd full-length, *Box of Hair*, should arrive at a record store near you July 30th. Also slated for release the same day is **DuoTang's** (Mint's newest signees from Winnipeg) 7" *DuoTang* will be hitting the road, joining the Smugglers for the August part of their Canadian tour. In September, both the Smugglers and Cub are scheduled to rendezvous in New York for the College Music Journal's Annual Conference and Music Fest, where Mint and Lookout Records are jointly presenting a showcase... Speaking of tours, more Minty folk **Maow and Huevos Rancheros** are pairing up for a joint across Western Canada in July... **Unseen Steps** are also embarking on a tour which will see them down the coast to LA... Vancouver's reigning kings of major label power-pop, **Pluto**, made their major label debut release on June 25 for Virgin-Canada and even have an August release-date for Virgin-US. Things are going well for the boys, who are constantly on tour and loving it. Look for them on the CFOX walk downtown this summer... **Superconductor** are getting prepared for their tour which will take them up and down the West Coast in July. They have decided to leave Bona

Records, having inked a deal with San Francisco's Communion Records (Thinking Fellers Union Label 282, The Folk Implosion, Chris Knox)... **Zulu Records' Daytonia** have a headlining tour across Canada scheduled to start in mid-July and the video for their second single, "Minneapolis," will be on your TV via Much Music soon... **Knock-down-ginger** are apparently mixing the songs for their next release and rumours that Skeels (baseball) has moved to Saskatoon, leaving the band in limbo... Rumour has it that **Gob's** contract with Mint Records is up and will not be renewed... More on the recording front, **Coal** are recording at Lemonland Studios for their upcoming CD... **Perfume Tree's** *A Lifetime Away*, which entered CMJ's RPM charts at #7, has been licensed for US distribution by World Domination... **Thrill Squad** have finally finished recording and mixing six new songs, a task which they originally started one year ago but met with a few setbacks. Watch for a show at the Pit Pub sometime in July... **Zulu Records** is looking into the possibility of doing a couple more reissues since the last three did so well for the label and orders are still pouring in... **Scratch Records** has a summer release schedule which will include a full-length from **The Climax Golden Twins**, a third full-length from Japanese/Canadians **Nimrod** and a 7" from Chicago's **The Many Modes of Marlon Magas**... **Sparkmarker** are on the verge of releasing their third album, but are having trouble deciding which label to put it

out on (will they go local or abroad?)... **The Dunderheads** are back together and Mark (who also writes the zine "Spoke") is putting out a compilation tape of his favorite bands. The seventh annual **Under The Volcano Festival** needs volunteers. Call 254-8782 for more info... For all of you who are dreaming of a career in the "biz," IronMusic Group is looking for a Vancouver Street Rep. If you're interested in pushing bands like **The Pursuit of Happiness** or **Universal Honey**, contact Sean Winfield at (905) 709-9565 or fax (905) 709-9569... Good news for all you wannabe touring musicians: the **Pacific Music Industry Association** has started a new program. They have a total of \$75,000 to give away to bands who would like to tour in Canada (something that is not covered by Factor). For more information contact Ellie O'Day at PMIA 873-1914... A Vancouver-Halifax conflict appears to be in the works... Long time Vancouver band **Sizzle Teens** (comprised of Nic (Blaise Pascal), Sean and Warren (Superconductor) and Paul (Slowhand Malcolm)) have taken offense to a line in the liner notes of Sloan's new album, *One Chord To Another*. Having already "blown minds" with colourful & unusual words like "cajale" and "sizzleteen" on earlier tracks... The history, in 1991, Sizzle Teens opened for **Royal Trux** at the Hungry Eye and a small unknown band called Sloan was at the show. On their second record, the "Snowsuit Sound" included a line about a

"sizzleteen." Sloan have apparently admitted to a member of a Vancouver band that they were indeed inspired by the band they saw at the Hungry Eye. The Sizzle Teens have e-mailed **Murdercorps** demanding that they be compensated for the use of their name. They've suggested that on opening slot on Sloan's upcoming cross-Canada tour would be adequate. We'll keep you informed...

LOCAL RECORD RELEASES
Bang On Records - Wheat Chiefs CD, The Emphys CD... Scratch Records - Sideral Rest CD w/ Vancouver's Mark, Good Horsey, Thinking Fellers etc... Tinker Recordings - Tinker Compilation CD w/ Vancouver's Pork Queen, Staked Plain, Superconductor, etc... Guppy - A Tasty Henry Dish... Married - First Installation on all the Big Talk... Bates Motel - Tales of Ordinary Madness... Noah's Great Rainbow - 5/1 debut... Turtle Records - Tortle Compilation Vol. 1... Brand New Unit - All For Nothing on Heartfirst... Santo - The Star Lick Baby 7".

DEMO REVIEWS

This month, I'm talking about the synthetizer, that electronic siren that at one time (that being the '80s) profoundly polarized any group of people who gave a shit about music at all into camps:

those who believed the synthesizer to be an essential ingredient of all musical works with even a grain of creative thought involved in their conception, and those who believed the synthesizer's chilly tones instantly destroyed any value a given song might otherwise have had and that "synthesizer exterminator" was as valid an idea for a lucrative independent business opportunity as anything.

Maybe all that was not on the mind of the **Diversions** when they recorded their debut anonymous demo tape. But the synthesizer is there in all its digital polyphonic glory. This ain't no Hammond. This ain't no Rhodes. What the **Diversions** also have are seven great songs with powerful refrains and the occasional deadly hook. But the synth is there. And it's good. The **Diversions** are tasteful. I guarantee you that if their keyboardist goes to hell, it won't be for this period. Funny, the vocals also take me back a ways, to sort of a **Winston Tong/Minimal** Compact-style drone that's led through some gurgling effects loops for good measure, saying things like "You watch too much tv/For your own good you're just like me" (the Enoid "Another Empire"). Anyway, to cut to the chase, the **Diversions** are choice, they sound like really cool Wire, and they didn't give any information with their tape (like you couldn't tell from this rapid review).

Fland, with vocalist Alison Pereira, take a more progressive approach than most on their four song tape, throwing in a bit of cello here and there and mixing up the styles, tempos, and arrangements. Just when you're swooning from Athena T.'s meditative cello and Alison's confident, yet serene, vocals on "Nicotine," you get Cliff'd for a two minute bass solo. And "Vitro Suicide" and "Addict" are more powerful rock tunes that get a welcome jazzing up by Bruce Muir's aforementioned crazy-bass. Check out Fland if you can, don't confuse them with the Fiends.

Last, let's talk **Queazy**. Their new four-song cassette is well-packaged and superbly produced. They're redone "Reach for the Sky" (now called "Reach") with improved recording quality. Sporting new bassist Bina Berger, Queazy have now put a great deal of effort into ensuring their songs are economically arranged and attention-grabbing. Vocals/guitarist Laura Schultz is really starting to give the impression she's holding the right job, with the singing on "Anguish" suggesting that hopefully, if there's any justice in the world, some entertainment powers-that-be will be sitting up and taking notice. Funny, despite the crystal clarity of the vocals I still can only understand the occasional phrase. This tends to be an asset. Elocution leads to execution.

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- JUNE OF 44: Tropics And Meridians..... \$10.96 LP \$15.79 CD
- PETER JEFFERIES: A Chorus of Interludes..... \$12.93 CD



This month we bid a fond farewell to our youngest star Shone. Shone is Alaska bound to bond with burly fishermen. After that he'll be wandering the globe with wide-eyed abandon. Good luck my friend!

SCRATCH PRESENTS

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cowshead chronicles

"how do you speak to a
how do you speak to the prettiest girl
how do you speak to her
how do you dance on the head of a pin
when you're on the outside looking in"
'how do you speak to an angel'
lou reed

i was once accused by a now ex-girlfriend, of being too charming, too friendly, she questioned my motives and always assumed that i must want to sleep with other women if i was talking with them. well, in my own defense, i have to say that if i had indeed wanted to get to know these women better the last thing i wanted to do was 'sleep' with them. 'huff said. i have, however, over the years been able to talk to women with the greatest of ease, this is not to say i was always trying to get to 'know' them better, nothing could be farther from the truth. i, for whatever reason, relate on a personal level with women better than i do with men, go figure. i have written before about my love for women of all types so i won't bore you with those fine details now, but for all my gregarious nature i have times when i haven't a thing to say and find myself entirely tongue-tied, such is the case, it seems, with women i am truly enamored with. why is it i can talk with the greatest of ease with women i have a passing fancy with and those i am truly interested in i find myself at a loss for words? i suppose everyone has two sides to their personalities—one, an outward persona capable of intense conversation and extreme honesty while the other is more reflective, introspective and shy in nature, and when one or the other is going to rear its head is unknown to its owner. shit. i don't know, that's how it works for me, it's taken me years to realize these two very separate and distinct parts of my personality. people, however, seem to regard me as happy and the other as sad or even suicidal, damn, nothing could be farther from the truth really, just because one is more often regarded as outgoing and gregarious shouldn't mean the quiet side of the same person reflects sadness or moodiness. enough of that, back to being enamored, there are a few women right now who leave me entirely speechless or at least a man of few words. and while i admit that i do fall in 'love' daily due to having a job that brings me in contact with many different women, it's not often that i meet women that truly leave me speechless, i have had to retreat to different parts of the bar just too get away from certain women because they have such a profound effect on me. welcome to garn's confessional. but, alas, as i've said before, my heart right now, is a barren place here love can find no purchase. oh well, it's summer and the sun has seemingly come out, for a while at least and i suppose i can always work on my car and smoke the odd winston.

gth...

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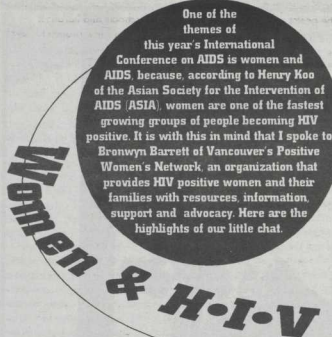
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Krista: Since we're going to be using words like HIV and AIDS in this interview, I'd like to start out by getting the language straight. I think we use a lot of these words without really understanding what they mean. I also ran into another word in my recent readings: ARC. Bronwyn: First of all, the word ARC - we don't use anymore in the field of HIV and AIDS. ARC was a word that was used in the 80's: it stands for AIDS-related complex. Basically HIV describes the virus, the human immunodeficiency virus. The language is really important, I'm glad you asked that. We talk about people living with HIV, rather than being infected, because just because you're tested positive for HIV, that doesn't mean you're automatically sick.

So HIV is the thing they test for when you get an AIDS test; they're testing for the antibodies to HIV. And AIDS is just a definition for the medical community to use to define certain illnesses of people who have a suppressed immune system, people who are sensitive to illnesses that a healthy person would not be sensitive to. Things like certain kinds of pneumonia and other infections. So basically, once a person gets one of those infections, she may get defined as having AIDS. But generally speaking, in our work, we talk about women who are living with HIV.

I was going to ask you if HIV led necessarily to AIDS, but I'm not sure anymore if that is a relevant question. It's a relevant question because I think one of things people who are living with HIV are clear about is that they don't want to be called people who have AIDS. Generally speaking, there is some controversy around this. Some people say that just because you're HIV positive, you won't necessarily get an HIV defining illness. In our experience, most people who are HIV positive will at some point get an AIDS defining illness. But the other reality is that people are living longer and longer with HIV without being sick.

One of the big issues as far as women's activism surrounding HIV is concerned, has stemmed from the fact that the definition of AIDS was developed in response to symptoms that were observed in gay men. I'm wondering how this has affected women's access to treatment and diagnosis.

That's a good point. I think one of the things that we are now realizing is that once people have HIV, the differences in men and women aren't necessarily that great, as far as how HIV manifests itself in the body. Certainly symptoms to HIV are very different. For example, women who test positive often have a history of chronic yeast infections which often have gone undetected as being related to HIV. I think the reason why the disease has affected women differently is that they have been diagnosed at a later stage in the disease's progression. So therefore, if a woman is diagnosed fairly early on, then she will probably have similar chances with treatment that a man would have, but because, historically, in North America, so many women are diagnosed late — only once they are very ill, ten years into their disease.

One of the things that is really important to talk about is the issue of pregnancy and HIV.

Why don't we talk about that. I would like to hear about how transmission goes from mother to baby.

Transmission occurs in three ways during pregnancy. During childbirth. Possibly during breast feeding — although the incidence of transmission is quite low, the risk is there. The important thing is the assumption that a woman who is positive will automatically give birth to a baby who is positive. What happens is babies are born with their mother's antibodies, so when a test for HIV is done a baby will test positive, no matter what. A baby will have to be tested routinely until a certain age before the doctor can be sure the baby is HIV. By the age of about three months a doctor can be sure that a baby has its own HIV virus. The incidence of positive women in North America giving birth to positive babies is about 25%.

There has been a lot of controversy around women who are positive having kids. All we know that women's babies have been in the public realm; people think they have the right to tell women when they can and cannot have babies or end their pregnancies. This is not better for positive women. There is a lot of criticism of positive women who make the conscious choice to have a baby.

clean your needles and don't share your needles and you use a clean needle every time, then you are not necessarily at risk for HIV infection.

There is a lot of talk that safer sex basically means use a condom and then everything is fine. But the reality is that women don't wear condoms. [The female condom is not accessible]. Men wear condoms; how do we talk to our partners about wearing a condom if we sleep with men? And the reality that many women are at risk of violence: if somebody is forcing you to have sex with him, you can't very well force him to have sex with a condom. Most women in the world become infected through HIV through having sex with a man.

Coming now to the issue of woman-to-woman transmission, the Canadian AIDS Society puts out guideline around safer sex and has these categories of low risk and high risk [behaviors]. They also have a category they call theoretical risk. Theoretical risk is basically, "there hasn't been any documented case of HIV transmitted in this situation, but it is a possibility."

So what we say is that transmission between women who have sex with women is low risk. There are very few documented cases. Oral sex during menstruation without a barrier will elevate your risk, because you're talking about two bodily fluids: blood and vaginal fluids, which have HIV. The thing that gets tricky is that the lesbian community has been in some ways in denial around lesbian women being at risk of HIV, because women-to-woman transmission is so

The Positive Women's Network

Different studies have been done. One of the studies that got a lot of press is the 1993 American study called ACTG076. In that study, AZT, which is what we call anti-retroviral drug, the drug that's used to treat people with HIV, was given to women from 3 months through to childbirth and then given to the baby after it was born. And this study showed that the transmission rate went from 25% to 8-19%.

This has started a lot of talk around mandatory testing of all pregnant women. We still don't know the long term effects of this study. The study has been criticized for being such a small study that the generalization to the population may not be scientifically sound.

This forced testing surprises me seeing that initially HIV positive women had trouble convincing companies and government bodies to let them be a part of drug trials. Has that situation changed then?

You're right. Women have fought to be a part of clinical trials around different drugs. I would say now that any drug that is available to men is available to women. Theoretically. The reality is that as women we may have very complicated lives that may get in the way of us taking care of ourselves. Most women who are living with HIV are poor or become poor once they are HIV positive. When you are poor and you don't have housing or food and you have three kids to look after, being part of a clinical trial is not very realistic.

I think that one of the criticisms around treatment and access to clinical trials and medical research is that there hasn't been enough looking at how women's bodies are different from men.

For example, how does being on the birth control pill and AZT affect me? How do changes in menstrual cycles relate to HIV?

This whole issue of lack of research comes up when I think about transmission from women to women. Can you get HIV from lesbian sex?

I'll just put this in the context of transmission in general. One of the things we talk about in this work is the issue of risk. We used to talk about people in risk groups. Now we talk about risk conditions or situations. For example, we used to say that if you are a drug user then you are in a risk group. But if you are a drug user and you

low. But I think what we have to remember is that a lot of women who define themselves as lesbian have had in the past sex with men and maybe still do. Or they may have shared needles. Women who

5 out of 5 doctors recommend condoms over genital warts.

define themselves as lesbian may put themselves in other situations that put them at risk.

I was also thinking about the whole invisibility of lesbian sex in studies of risk.

The women I hear about who are HIV positive are said to have contracted the virus through needles or transfusions, even if they are also lesbians. How do we decide what

behaviour caused her HIV status? An HIV needle-using woman will not become a part of statistics on women-to-women transmission.

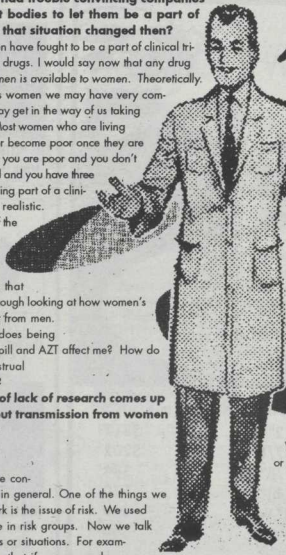
It's hard to know what puts a woman at risk. The reality is that sharing needles is high risk. It's far more likely that that will be the mode of transmission than sex with a woman. But you can't separate those things out. We don't know a lot about women-to-women transmission. Right now we're saying that if you're only risk behaviour is sex with another woman and you're having sex outside menstruation then the likelihood is that that is low risk.

But we have to talk about choice. What is anybody's choice around the risks they take?

We all choose to put ourselves in situations that put us at risk or get forced into situations that put us at risk.

The Positive Women's Network operates out of the offices of the Pacific AIDS Resource Centre (PARC) at 1107

Seymour. Call 893-2211 or 893-2200 for resources or to volunteer.



One of the city's youngest HIV working groups is YouthCo, which was formed a couple years ago because a bunch of young people working on HIV issues became frustrated that Vancouver didn't have an HIV organization that worked exclusively with youth. According to Kim Knukin of YouthCo, this was a real problem because you can't do HIV education with youth the way you do it with adults. It doesn't work. You have to reach a community on its own terms.

Youth Co.

YouthCo goes

where young people

are. They do some traditional stuff, like setting up information tables at gigs and conferences and festivals, and take their AIDS 101 talks to schools all over BC. However, HIV education is still not part of the regular school curriculum. If YouthCo shows up at a school it is because someone within the school took the initiative and invited YouthCo down.

Of course, going to schools and giving lectures is not the way to reach all the young people out there. So YouthCo does "everything from theatre retreats to fashion shows to car washes" to try to share their information on safe sex.

And none of this is done by adults with university degrees. YouthCo has about 20 volunteers, all under 30, who organize and pick their activities. They are about, what Kim calls "youth teaching youth from a youth perspective."

One of their latest projects, the No Glove, No Love tour, was actually initiated by Meegon Moulbaid, the tireless organizer of Grrrrrpaalooza and Rock for Choice. "She did everything!" Kim says. Meegon wanted to get the topic of HIV and the resources, like condoms and information pamphlets, into rural communities, and thought, what better way to do this than by going where the young people are or want to be.

So, she contacted YouthCo and said she wanted to organize a punk tour of small BC towns with YouthCo. She would book the gigs and all YouthCo had to do was supply the pamphlets and the condoms.

So far, Puncture, Meegon's band, and Sparkmarker, Kim's band, have been to Roberts Creek and Victoria.

Kim says the gig setup works because it makes it easier for people to get the nerve to go up and ask for information: "We do shows. We set up a table with our merchandise; so rather than just going to

get information about AIDS or get a condom, you can pretend you're looking at a T-shirt... We found that by mixing the two, it's not such a sterile environment. It's like, hey, there's a lot of fun happening. There's bands playing. Enjoy yourself. And hey, yeah, you can learn some stuff too without feeling like you have to put up your hand and ask someone a question."

By the end of the night all the condoms are gone. For Kim, that means that their tour is successful. "There are a lot of stigmas attached to buying condoms in a drug store and outing yourself as someone who is going to have sex with somebody. Especially in small communities where your mom is probably good friends with the people who work at the drug store... These are very big barriers."

It hasn't been totally easy though. In the towns where a local person was interested in the tour, the gigs were much easier to organize. But in some towns the schools were not very cooperative. "For some reasons parents get scared of 200 or 300 kids in a hall having a show and doing something positive."

The No Glove, No Love tour is still happening! Tour dates are coming up in Kamloops, Kelowna, Vernon, Cranbrook and Nelson. The Vancouver gigs will be at the St. James Community Centre in Kitsilano (July 25) and at the Seyland Hall in North Vancouver (date TBA).



A S I A

Unlike

YouthCo,

ASIA does not work exclusively with young people. Its mandate is to address the HIV and AIDS education, support and advocacy needs of East and Southeast Asian communities. However, a number of ASIA's recent projects have been attempts to address the needs of young Asians and most of its volunteers are young people.

A.S.I.A

In particular, ASIA does sexual orientation education

and support with young people because, according to Henry Koo of ASIA, "Homophobia is a real social risk factor that places (especially) young gay men at risk for HIV. And then just generally for all queer youth, and other segments of the queer community, emotional and physical harm is an issue."

A recent project of ASIA was Lotus Roots: A Gathering of East and Southeast Asian Lesbians, Gays and Bisexuals, which took place last May. The week-long event featured panel discussions, workshops, readings, a craft and art party. Straights and White people were invited to the Saturday events (the craft fair and readings by queer East and Southeast Asian artists), but the rest of the event was organized for queers and East and Southeast Asians for the purpose of strengthening that community, and the individuals who are part of it. ASIA's major project for this summer is to hire a youth to develop a pamphlet on what is being gay or lesbian in the Asian community and why do straight Asians discriminate against gays, lesbians and bisexuals. This will involve talking to youth and youth services and the families of queer youth. This is part 2 of the Diverse City project, of which part 1 was a poster/community portrait featuring

leaders in the straight Asian community denouncing homophobia. The poster will be featured in places like schools and libraries.

All these projects are part of ASIA's Action Now project to develop supportive communities for gays, lesbians and bisexuals. "The fact is that, because of self-esteem issues, because of homophobia, gay men are still the highest converging group around HIV. So what we need to do is develop support communities for those who still are looking for support around their sexual orientation, those who are HIV positive, and have to deal with double issues of being gay and HIV. And for those who are negative, who want to stay negative but are having a hard time because of other psycho-social issues such as self-esteem or inability to negotiate safer sex because of race, because of culture, because of age. We are trying to develop that supportive community through these two initiatives."

The Lotus Root was targeted specifically at the gay, lesbian, bisexual and transgendered community, whereas Diverse City was targeted at the straight community and for those who weren't already out.

Family and language issues make ASIA's work different from YouthCo's, and the role of family is seen to be important enough to the project of providing support for HIV positive youth that ASIA is trying to access the families of these young people. According to Henry, "Family is both a support and a hindrance to our work. When we do our HIV/AIDS education with youth in high schools and other institutions, we have to be very careful that we don't give out condoms, or if we do, then we take them back, because if it goes back to the parents the parents will complain to the teachers and the teachers will stop us from coming in. Likewise, family can be the best support. Family creates the environment for developing self-esteem. If my mother or my older brother or my sister can accept me for who I am, then that really strengthens the development of a person." This is especially relevant to the situation of youth who are immigrants, because the sense of exclusion of Asian gays and lesbians who aren't out is heightened by language barriers.

Part of ASIA's work this summer will involve trying to connect with these families who have sons and daughters who are gay or lesbian. They will be trying to find out from parents what they would have needed to try to understand their child's queerness. This will be pretty hard, because most of these parents aren't exactly out about their child's sexuality. However, Henry Koo is optimistic.

Upcoming events of ASIA include a joint fund-raiser with YouthCo - "Don Juan in Hell" July 8th at 8:00pm at Bard on the Beach, a free Chinese Symposium on HIV/AIDS July 9th at 6:30pm at the Coast Plaza in Stanley Park, and a screening of the video "Blending Milk and Water - Sex in the New World." July 10th, at 7:00pm & 9:30pm at Video in Studio.



MYTH!



FACT!!

- ☒ HIV is a gay disease.
- ☒ Anyone can get HIV: gay, straight, male or female.
- ☒ You can get HIV from monkeys, mosquitoes, toilet seats, coughdropes.
- ☒ HIV can only be passed in certain ways directly from human to human.
- ☒ All people who are HIV+ have AIDS.
- ☒ AIDS is the end stage of what could be a long HIV infection.
- ☒ I can tell if someone is HIV+. They'll look sick or have sores on their penis or vagina.
- ☒ People who are HIV+ may remain healthy for ten years or more and may not show any symptoms at all.
- ☒ If we're having sex without a condom and my partner pulls out before cumming, then we're safe.
- ☒ The HIV virus is in the pre-cum of HIV+ men and the natural lake of HIV+ women and can infect you whether or not either of you has cum.
- ☒ If I have sex with someone who is HIV+, I will become HIV+ and get AIDS.
- ☒ Showing unprotected sex with an HIV+ person doesn't mean you'll become infected for sure but there is a good possibility that you could get HIV.

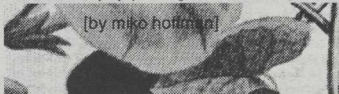
OUR RIGHTS TO SAFER SEX

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Standard intro. thing: New York group Versus play beautiful, sweeping, distorted pop very reminiscent of '80's group **Mission of Burma** (remember the release of M. of B.'s first album *Vs.* back in 1982? The name isn't the only thing these two bands have in common ...) They were born in 1991, spawned from the remnants of the bands **Flower** and **Saturine**. The present Versus contains Richard (vocals, guitar), Fontaine (vocals, bass), James (guitar), and Pat (drums). Richard and James are brothers. Another Balyut, Ed, often drums for them, but not currently. After recording for many prominent indie labels, the Vs. folks have signed a deal with Caroline Records and are set to release their second full-length, rumoured to be magnificent. Fontaine likes vodka. Richard likes scotch. After their marvey show at the Starfish Room, Miko and Sean attempted to ask Richard some questions, despite the fact that it was 2am. And we were tired. Very tired. All of us. We aren't normalizing this slow. Really.

Miko: Is it true that you play an average of a hundred times a year?



Richard: The last couple of years, over a hundred. But this year, we definitely plan on [playing] less than that. Cuz it's too tiring to play that often.

M: Do you have day jobs?

R: No, no day jobs allowed. Well, maybe now. Before we used to tour too much to have jobs, but maybe now we will. I'm not going to have a job, I hate jobs. I haven't had a job in three years.

M: What was your last job?

R: I recorded books for the blind for a non-profit organization.

M: And what do you think you might do if you had to get another job?

R: Oh, I'm not gonna get one. I'm retired.

Sean: What was the best book you had to read for the blind?

R: This book, *Fontaine's Pendulum* by Umberto Eco. It's like totally unreadable, but because I had to, I read it, and I liked it. Cuz it's, you know; it's a civil war book ...

S: That figures.

R: Yeah.

(little known fact: Richard is a civil war buff.)

M: What, then, is your favourite book?

R: Of all time? Well, I've read *Lord of the Rings* about five times, starting from when I was like a really little kid.

S: It shows in your mystic songwriting, in the lyrics.

(laugh laugh laugh)

R: Yeah, we like *Lord of the Rings* and *Led Zeppelin*.

S: All that dwarfs and where there's a will stuff shines through.

R: Mordor, you know ...

S: Have you run out of historical civil war battle sites to visit?

R: No, actually, we've seen three on this trip already.

S: That you haven't seen before?

R: Yeah. Mathematics, which is where the surrender happened. Petersburg, where there was the battle of the crater. And something else, I don't remember now.

S: Disappointed about the lack of a Disney site? A Disney civil war site?

R: Oh, very excited by the lack of the Disney overthrow. In Virginia. S: It could've made, like, song of the South and the confederacy look real cute.

R: (laughs) Yeah.

M: Keep going!

S: That's it. That's my roll. I draw a blank now.

R: I'm so blank that it's not even funny.

M: What's the worst interview question? What does everyone ask you? 'Why the name?'

R: No, they don't actually ask that.

M: Oh, really? So ... why the name?

S: Is it the obvious one? The album title?

R: Oh no, it isn't. It may be, originally, I got it from a friend of mine. He always wanted to name his band that, but the other people weren't in to it. And then, he committed suicide, so I wanted to name it as a tribute to him. Maybe he got it from that, but I don't really know. S: Is that how you got all the Mission of Burma comparisons in the first place?

R: Well, they also happen to be my favourite band. But it's totally weird and unrelated and no one will ever believe me that we didn't

name it after that album.

S: Did you put out another Roger Miller single?

R: Yeah. Hey, you're good! I put out a single on Remora [Records] of Roger Miller and Clint Conley, who were both in Mission of Burma. S: I remember you talking about that last time you were here, but I've never seen the single. I saw an ad for it in something, like Chickfactor [zine] or something.

R: I did a terrible job of putting it out, though. Cuz it wasn't called by their names, it was called Wrong Pipe. I should have put a sticker that said, 'Featuring these guys so and such and such, yada yada, da da da da da, blah blah blah ...'

S: He's on a roll.

R: It ended.

M: Has Containe [Fontaine's side project with Connie of Alkaline] ever played with Versus?

R: No, actually.

M: Would Fontaine ever?

R: I don't think so, cuz she wouldn't want to have to play twice. Like



she was playing with Air Miami for a while, and Versus could never play with Air Miami because she'd have to play bass in both hands. She's not into that. She's kinda frail, so she can only last for one show a night.

M: How do you stay healthy on tour?

R: I dunno, we're not very healthy right now.

M: Well, how do you survive?

R: Actually, we brought a couple mitts and a baseball, and me and Pat, the drummer, we have a catch every day.

(long pause)

R: That means, throw the baseball back and forth.

M: (laughs) Yeah, I know! What's on your rider?

R: Scotch, vodka, towels, nothing really interesting. I'd like to get cigarettes, but people say we'll never get them. We never get the rider anyway. They end up crossing everything out. Unless it's a college show, where they give you everything. Although, MCA

Concerts Canada always gives you everything too.

S: Have you played their shows back East? They take it seriously. They're afraid the opening band will steal your rider.

(when the Starfish Room cleaning folks start arguing about where to put the garbage, the interview nears to a close)

M: Is there anything else you want to say?

R: Just that Vancouver is very clean and pretty. Someday we'd like to sleep over there ...

In some sort of strange coincidence spooky-type occurrence, I happened to be in Los Angeles the following week when Versus were playing at this teensy, charming cafe called the Impala.

Both Richard and James, the youngest Balyut brother,

remembered, or pretended to remember my face, but were a little weirded out that I was there. (I promise: I'm not stalking them Balyut brothers!) We arranged to possibly continue the interview after their set, but in another deja vu thing, it was so late that I figured I was too exhausted to conduct an any less pathetic interview as before.

>>>VERSUS DISCOGRAPHY:

*"Astronaut" 7" (Landspeed)

*"Bright Light" b/w "Forest Fire" 7" (Pop Narcotic)

*"Let's Electrify" ep

*"The Stars Are Insane" lp (TeenBeat)

*"Dead Leaver" lp - singles comp. (TeenBeat)

*"Deep Red" ep (TeenBeat)

*forthcoming lp *Secret Swingers* (Caroline)

plus contributions on:

*v/a *Stars Kill Rock* (Kill Rock Stars)

*v/a *Why Do You Think They Call it Pop?* (Pop Narcotic)

*v/a *A Day in the Park* (The Now Sound)

*v/a *A Means to An End* (Virgin)

*soundtrack *Half-Cocked* (Matador)

*v/a *Ear of the Dragon* (Fortune Five)

And don't forget Richard/Fontaine/Ed's earlier projects **Flower** and **Saturine**, with material still available on Simple Machines Records, as well as Fontaine's side-project **Containe** (*I Want It All* available on Enchante Records c/o 245 E. 19th, #12T, New York, NY, 10003).

the Pasties

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The Georgia Straight

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CHIXDIGGIT

BY SEAN RAGGETT



Who says Calgarians can't dance! From the way things have been going for four prairie boys with more childish charm than a summertime Beavers' mug-up, Chixdiggit are a hootin'-an'-a-hollerin' bunch at the moment.

From their humble beginnings as Calgary Stampede orderlies, Chixdiggit have come a long way. Last month they released their first full-length effort on the famous Sub Pop label, *Chixdiggit*, a follow-up to one previous Sub Pop 7", and their very first vinyl offering: *Best Hung Carrot in the Fridge*, a 7" on Nanaimo's Lance Rock Records (Bum, The Stupes), featuring a hilarious knock-out of George Michael's "Faith" on side-B.

Tongue-in-cheek is their gig, to which anyone who has seen a live Chixdiggit show can attest. Fists cocked proudly between well-timed windmill swats at his guitar, lead singer KJ leads the band through seamlessly executed repertoires of guitar poses on stage that range from greasy rawk wank to purely devilish showmanship. He flashes his trademark leprechaun smile at only the cutest girls, and gives the most outwardly appreciative fans his attention. Indeed, Chixdiggit are certainly a "live" act, crowd-pleasers to parody as they sing hits such as "(I Wanna) Hump You," "Mila, Caroline, and Me," and "Grungebaby." DISORDER asked the rock cowboys about Calgary, Seattle, chicks, record deals, and life on the road. Chixdiggit's Mike Eggermont was more than happy to satisfy our curiosity.

DISORDER: Chixdiggit, who are you?
Mike: Mike Eggermont, bass & harmonies; Jason Hirsch, drums; Mark O'Flaherty, guitar & vox; KJ Jansen, guitar, songs, vox.
How did Chixdiggit form? The Chixdiggit story?
 You know, the old "high school buddies went something good to talk about at the reunion of the class of '89 and decide to be rich at 21" story. Incidentally, we're now 25. Chixdiggit took a trip to Seattle last summer to record for Sub Pop. How did that deal become history, and what is

the current arrangement with Sub Pop?

We met Bruce from Sub Pop after he saw us at a show a few months earlier; he never told us who he was, but he seemed like a nice guy. He asked us for our autographs, but he only had some legal document that we could put it on. We realized later it was a record deal, now we're stuck for one or two records or so. I never actually saw the thing. Are there plans in the works for a Chixdiggit video?

I'm told that under paragraph 11-18.1A we are legally bound to do one. Field Day recently landed a part in the new National Lampoon movie. Any other Calgary bands hot right now?

Well, later in that movie, you can also hear Huevos Rancheros. Other bands we think are doing great are Red-Autumn Fall, the Gimmicks, and I heard Placebo signed to Nettwerk.

What was it like touring in Quebec during the height of the referendum?
 A little tense, especially when KJ kept calling Quebec his favourite province. We didn't know that's exactly what they did not want to be. Luckily some kid spat on KJ, and set us straight. We actually caused three people to vote for unity purely because they'd never met nice anglophones, and then they met Jason, and Jason's really nice.

On the night of the referendum we played Montreal, and 80 politically apathetic people actually came out, but their eyes never left the TV screen behind us. It was a rollercoaster of emotions; we laughed, we cried.

Most essential road trip items?
 Don't leave home without...

Our Sloan tapes, Kevin, a new vanillaflame air freshener tree, the soccer ball.

Do chicks dig Chixdiggit?
 I love that question. Absolutely. A Chixdiggit show would not be complete unless the mic stands are set up at chest level.

Why do you do this?
 It's just this year's gimmick. Next year we'll hang the mics off the ceiling, and sing blindfolded, you know, like pinatas.

Where is your favourite city to play, and why?

Vancouver is our favourite city. Van-

cover knows how to party. **Why should kids stay in school?**
 To keep them registered and locked up. Today's kids are tomorrow's revolutionaries and criminals.

Would Chixdiggit ever sell out?
 Everybody has their price. Ours is quite low, really. I think it's already been met.

Why is Alanis Morissette so popular?
 Talent is only relevant when recognized by a lot of people. Sometimes people are fooled into accepting an artist, like Hootie. I think Alanis has enough talent to make her success acceptable.

Tom Bagley [of Forbidden Dimension] created the graphic art for the Chixdiggit t-shirt, which features an older white male perusing a shapely young white female as she walks by the lamp post he is leaning against. Has the group received any flack over this controversial image or the band's moniker, Chixdiggit, from politically correct fans or media critics?
 No. One girl told me, "Just what every girl wants, a guy who reaches up to her waist." I don't know what the merit was, but that's the only comment I've ever heard. Incidentally, Tom is still employed by us, for the 7" and CD/LP covers.

Why does KJ have the initials "SRV" stickered on his guitar?
 "SRV" stickered on his guitar! The stickers, at \$56 each, are far more affordable than to have them carved into his guitar.

What sort of things make Chixdiggit happy?
 A good turnout at soccer games, cities that know how to party, Pete Campbell from the *Sweaters*.

What is the best thing about being Canadian?
 Only KJ is Canadian by birth. He looks happy, I'm not sure why.

Upcoming material?
 A Fat Wreck Chords 7", a song on Pop Goes the Weasel 2 from Japan, which is late because the Smugglers haven't sent in their song yet.

Disography?
 A demo, a Calgary compilation (*Bloodbath at the Chinese Disco: Stolt/PornStar*), CD, a few 7"s, one on Lance Rock Records, and a 7" on Sub Pop.

Any last words?
 We always have the last word.

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Once again, the "we" is just a "me," so warned: I've only got enough objectives for one person this month...

PEST 5000 "Cold Feet" b/w "Where the Moon Is" (Derivative)

This Montreal fivesome comprised of CBC radio personnel/personas follow-up their "Toast 7" with this new single. I'm pretty darned sure that "Cold Feet" also appears on an Impact (Magazine) CD compilation, but I couldn't tell you if that version is drastically different from "Collin's Mix" of this version, it's a mid-tempo pop song with very distorted vocals very low in the mix. The B-side marks a musical departure for Pest 5000; it's indicative of the latest indie rock trend towards ambient, electronic sounds in their use of keyboards and dubby, funky stuff. I can't remember Pat's voice ever being so fuzzy on previous recordings. (Derivative, PO Box 42031, Montreal Que, H2W 2T3)

IT'S PATRICK! "Open Mind" b/w "Can't Talk" (Alien Girl)

I'm not quite sure of the story behind the recording of this **Fifth Column** side project, cuz the songs were recorded three years ago, but the graphic design was done as recent as this year. Nonetheless, it's worth talking about this ear-pleasing 7". The A-side contains lots of fuzzy guitars, rock riffs, and warm, deep vocals courtesy of Michelle Breslin. Turn the single over for my favourite: a nice, ballad-style diode, full of nice gal/guy harmonies and folksy strummin'. Altogether purdy stuff. (Alien Girl Records, 550 Bathurst St. #6, Toronto, On, M5S 2P8)

zee TEEN TITANS "We're Wildcats" (My Papa's Leg/Peek-a-Boo)

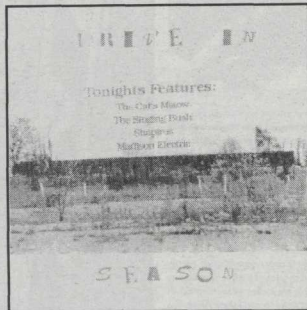
One of the best this month comes courtesy of zee Teen Titans, billed

as "the Linus Pauling High School's Marching 'Wildcats.'" Hmm, don't think so, folks, but they do sound very teen, in the best possible way - full of energy and spunk! If this ain't "teenage zit-rowk angst," I don't know what is: the girls and boys in zee Titans play fast, snappy, garage rock. The Texas troupe crams five songs of simple, infectious wild-cowpowered astro-pop onto this most die-hard cynic smile, or at least boogie. (Peek-a-Boo, 2505 San Antonio St., Austin, TX 78705)

THE LEFTIES "Night Flight at the Bat Man Dog" (X-Mas)

Oakland's Lefties are a duo who have temporarily "left" the Peechees, chicks and queen of garage pop, to do the twee thing. You wouldn't have guessed that Rog and Christopher, who are so good at punkin' up a storm, could construct minimalist, dream-pop so beautifully, but, well, you're gonna have to. Rog sings the A-side songs, two yummy tracks of catchy

on the sleeve wants us college radio folk to be impressed by the fact that Warm Wires features



members of the Breeders (the violinist), Ed's Redeeming Qualities, Harm Farm, Little My, and the Buckets, but I'm more impressed with the intelligent songs these folks have produced. "Women are Better than Men" (no comment) is a humorous, hook-laden semi-wanky ditty that claims "Barbie is better than Ken" and is worth further listens just for the lyrics, but the hit of this single is the B-side, a slower, twangy, haunting few minutes of lovely sadness. B. Mossman's deep, husky voice is similar to other San Francisco divas Paula Frazier (Tornados), Barbara Manning (SF Seals), and Mary O'Neil (Virginia Dare). This is warm indeed, and I like it. (Roslyn Records, 1431 Castro St., San Francisco, CA, 94114)

LINCOLN '65 "Dreams" b/w "Jellyfish" (Slow River)

Slow River Records may have moved from New Hampshire to Massachusetts, but it's still releasing consistently high quality records (loose Confederation of Saturday City States, Juicy, Shapiro), and Lincoln '65 is no exception. Clear vinyl in a blurry, black and white cover is home to true country sounds created by what could be just a duo, but it's hard to tell, cuz they're not incredibly generous with the liner notes

(read: none), all I can tell you is that these two songs are full of female/male harmonies, crying violins, and down-home guitar pickin'. (Slow River, 16 Nicholson St. #1, Marblehead, MA, 01945)

VARIOUS ARTISTS "Drive-In Season" (Season/Drive-In)

Dreamy is the theme on this here collaboration of an Australian label and an American one. Can you imagine this compilation as a soundtrack for a warm, Indian

the vague pomposity on the "media release" accompanying this double 7" on the pseudo-indie Vernon Yard, this is a good release: three songs of toe-tappin' fun and one song of unnecessary work ("Film Music"). And as always, wonderful cover art paintings. (Vernon Yard, 114 W. 26th St. Floor 11, New York, NY, 10001)

SMACK DAB "Future" (Hutche)

Right on! Smack Dab blast on to the present as they announce their return to the indie rock world (where were they, anyway?) with this slickly packaged three song 7". It's hard to believe that "lookin' ahead to the future" is painful, cuz even though singer/guitarist Linda Hagood's high-pitched, cutesy voice "ows" through "Future," she still sounds so chipper. This is a quick fix for the popster kids to dance to. (Smack Dab, c/o 81 Warren St., Brooklyn, NY, 11201/e-mail: SMAECKDAB@aol.com)

TOKIDOKI "Margie's Candies" (Tiny Shoes Records)

The first release for Tiny Shoes Records supplies more food for the cutesy-type fans out there. Nora and Peter are Tokidoki, a duo who both sing and play strummy guitar and the occasional keyboard solos. I've gotta say that other multiple listings, Peter's falsetto harmonies get fairly annoying, but if you can get passed that,

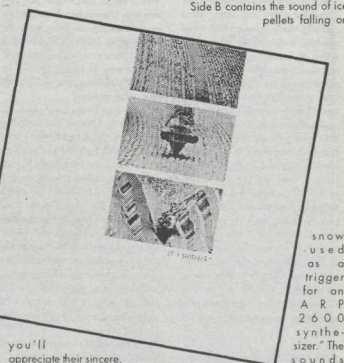
Ant All Action! - g.a.r.o.g.e. Friends of the Smugglers, I'm sure. (Roto-flex, see above) *
"PIPEBOMB" "I Don't Care" #7 (I)-fast, angry, PUNK rock, courtesy of these local lads. Song it fits like "Kill Whitey," "Fuck Vancouver Pigs," and "Hated for Authority" - you get the idea. (Pipebomb, c/o Gordon Park, PO Box 37076, Vancouver, BC, V5P 4W7)

*"GOLDFISH" "The Ride" b/w "Swallow" - a song each by the two songwriters/vocalists/guitarists, Carrie and Vicky on their second vinyl releases. Jale-escape fuzz-rock with strong singing. (Bonfire Recordings, e-mail: ce_habe@aol.com and c o r d i o c o) *

"BEHL/CLAG" split - a Canadian quartet, an Australian live some. B'ehl send us more melodic, upbeat, Cancan, folk-rock with sweet girl vocals; Clag, another girl-powered band, play more straightforward strum-punk-less distorted than on their split 7" with Aubrey Boy (Endearing Records, PO Box 69009, 2025 Corydon Ave., Winnipeg, MB, R3P 2G9)

"ALL-WOMAN BROTHERS BAND" "Payback" b/w "Witch Hunt" - The name? I have no idea if the music's Generic rock with pleasing vocal harmonies. (Sloth Records, 133-16th Ave N.W., Calgary, AB, T2M 0H3)

*"JOHN HUDAK" *naïve* - Very cool. Two, um, pieces: "diophania melangostes" b/w "ice on snow." Best summed up by Hudak himself: "Side A contains only the sound of fruit flies. Side B contains the sound of ice pellets falling on



you'll appreciate their sincere, simplistic songs about boys, girls, and cookies. (Tiny Shoes, 2854 North Nagle, Chicago, IL, 60634)

Okidoki, this is the section of l'il record reviews in which, by giving short descriptions of other recent notable releases, I can justify not forming full sentences.

"BOSS MARTIANS" "The Mortician" b/w "My Ford Sedan" - classy, organy, surf rock on Calgary's garage label, Roto-flex. (Roto-flex, PO Box 64252, Calgary, AB, T2K 6J1)
*THE MANTS *Half Man, Half*

WARM WIRES "Women are Better than Men" b/w "Eczema" (Roslyn Records)

The little fluorescent pink sticker

between the lines

by andrea & amber dawn

nEuroTIC GIRL + Friends issues #1 & 2

This indie comic book is described by it's creator, Tamara Roe Bleibich, as pro-girl, boy friendly and for mature readers. Issue #1, done collaboratively with Shannon Szmigelski, contains eight short strips mostly about sceneries kids and sex (heterosexual sex only though, for any of my loyal lesbian readers- yeah, I wish). It includes a fantastic strip about traveling across the U.S./Canadian border to see a Slant 6 concert which could very well become a comic book road-trip classic.

In issue #2 Tamara teams up with Rhonda Hinthner and Alanna Cleve for eight more great comic strips. Again, sex is the main topic. My personal favorite is a strip titled "Leftovers From the Lubejob." It's full of illustrated tips on what to do with extra after sex lubricant. Send \$2 to Tamara at 39 Lochinvar, Winnipeg MB, R2T 1R3 Canada or (e) umblebri@ccu.umanitoba.ca or fax (204)256-5178.



Fight Like A Girl 5.5 x 4.4 26 pages

This prairie punk zine is a good summer fun zine. *Fight Like A Girl* explores some girl-related issues, but it's mostly packed with the two girl authors' ludicrous personal thoughts and experiences. These girls aren't all fun and games, though; they've also included an amazing letter about how to protect yourself from mental manipulation. *Fight Like A Girl* costs \$1 at a kiosk, so unless you've figured out how to send smooches in the mail, deliver your dollar to 39 Lochinvar, Winnipeg MB, R2T 1R3.

I'm Johnny and I Don't Give A Fuck #2 5.5 x 4.5 65 pages

It's back and bigger than ever. Andy's 12 stories of hijinx and hangovers are hysterical. His writing in this issue has become more sentimental as he reminisces about his family and home town. Check out what Andy does when he's not tearin' up the stage in Submission Hold, who is currently on tour, so you might want to wait a few weeks to order. Send \$2 (and Niagara Falls stuff) to PO Box 21533-1850 Commercial Drive, Vancouver BC, V5N 4A0.

Seattle Girl Convention info-zine

Yes the conventions are finally here. This info-zine gives most of the information that you need about the Seattle convention itself. Seattle is holding a Girl Convention on July 5-7, at the New Freeway Hall, 5018 Rainier Avenue South, Seattle (206) 722-2453. These girls have made sure that there

is ASL interpretation and that all locations are wheelchair accessible. The convention starts at 9am on Friday with a mix of workshops and live performances. Expect workshops on fat oppression, classism, violence in queer female relationships and more. Sleater-Kinney, Third Sex, Vegas Beat, and Nikki McClure are just a few of the artists expected to perform. The convention costs \$5-10 per day on a sliding scale. Get in touch with Marcy or Alicia at (206) 328-9282 or 1636 2nd Ave, Seattle, WA 98122.

I Just Don't Savy #1 (half size, 20 pages)

One of the things that I love about spring/summer are the new zines that come out by first timers. *IDS* deals with topics ranging from abusive fathers to loneliness. I was really impressed by Christie's writing about alienation, which is something that anyone who has been on an outcast can relate to. A great first start, girls! Send a dollar to 5111 Redonda Dr, N. Vancouver BC, V7R 3K1.

Untitled

(quarter size, 20 pages)

Ms. Christina Knox is back with an untitled zine dealing with depression and the effects of her childhood. She talks about her childhood best friend and how she began to see herself as a disposable person. Christina writes this honest zine, blaming no one, which is one of the things that I admire about her writing. Her writing allows you to make your own decision and see the contributing factors that make her who she is. Send a dollar to 3322 Caliente Place, Coquitlam BC, V3E 2P9.

Good the Fish Aren't Biting #1

(quarter size, 24 pages)

"I'm making this because other girls have given me self-confidence through zines. I want to do that for someone else now." This is a short and sweet zine from Manitoba. Kat is very opinionated and even though I found myself disagreeing with her points of view at times, I was consoled in knowing that she wants to be called on her shit. Kat writes about violence and how her hope and her attraction to warlike men are connected. She seems to be very eager for mail so send a dollar or stamps to Box 63, Oakbank, MB R0E 1J0.

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S.U.B. SONIC

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LIVE

at the

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MUSCLE BITCHES
WITH
VITAPUP FROM NEW YORK

JULY 11th
THRILL SQUAD
WITH
PSYCHOMANIA

JULY 18th
MARACUJAH
WITH
SPIRIT MERCHANTS

BANDS START @ 10:00

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

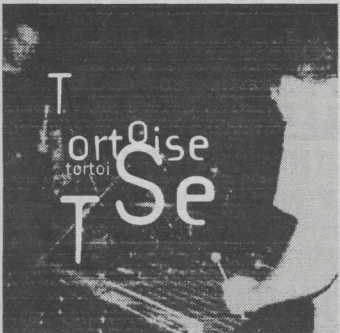
Post-rock avant guardists, neo-prog technophiliacs, kraut-rock enthusiasts, trip-hop, dub making, art-rock, post-modern pioneers are quoted and deconstructed, where definitions melt into air. **Tortoise** just do what they do. They are now, and so are we. "Let a steady core of talented musicians, all with impressive individual musical histories, (Doug McCombs is also a member of Eleven Children and The For Carnation. John McEntire is a member of The Red Krayola, The Sea and Cake and Gastr Del Sol and played with Palace and Slint.) They are also experienced and intelligent listeners, enabling them to draw from a rich variety of styles and sound in with it's diversity and lets you organise yourself in relation to it rather than place you specifically with predetermined ideas. As Yet, **Tortoise** emphasize the common-sense of the simple, reasonable project of creative action done without mystery."

DISORDER: YOU HAVE A GROWING RELATIONSHIP WITH STEREOCLAB. Doug McCombs: Yeah, I don't remember exactly how we met them, I think John's (McEntire) band Gastr Del Sol played a show with them in Chicago, and John was a big fan of theirs, so he befriended them, and gave them CD's and tapes of the stuff he was working on. The next time they came to the U.S., they asked us to do a couple of shows with them as Tortoise. We've been friends ever since then; they're really good people.

THEY RELEASED THE CAMERA/CLIFF DWELLER SOCIETY 12" ON THEIR LABEL DUOPHONIC. That was about a year after we met them. They asked if we would do something for their label.

ARE YOU GOING TO DO ANYTHING ELSE WITH THEM? Yeah, we'll probably do something on Duophonic again. There was talk of releasing *Millions Now Living Will Never Die* on Duophonic exclusively for the UK.

THE ONE SIDE OF THE CAMERA/CLIFF DWELLER SOCIETY 12" WAS REMARKABLY GOOD. The Collage side, yeah.



IN PARTICULAR, THE PART WITH HORNS WAS QUITE GOOD.

ARE YOU GOING TO DO MORE WITH AN EXPANDED BAND? We

always try to explore as many different possibilities as we can. With this new LP it's just the stripped down band, just the five of us. But whenever possible, we like to have different people play with us; one of Dan's (Bitney) roommates wrote that song, and that is his band playing with us. We sometimes play with an ex-roommate of ours named Jeff Parker. He's an excellent jazz guitar player, although he's not strictly interested in jazz music only. We recorded a song of his too, which is on the latest Red Hat compilation. Jeff also played with us for that track. He also plays with us live, but usually only when we play in Chicago. **DO YOU FIND THAT THERE IS A GREAT DEAL OF HIGH EXPECTATIONS PLACED ON YOU NOW, ESPECIALLY WITH THE RATHER SUDDEN AND LARGE AMOUNT OF ATTENTION THAT HAS RECENTLY BEEN GIVEN TO YOU IN THE POPULAR PRESS. ONE OF THE FIRST REPORTS ABOUT TORTOISE WAS IN SPIN MAGAZINE, RATHER THAN IN A SMALLER PUBLICATION FIRST.** Yeah, that's kind of weird. All that attention is kind of deceiving in a way. The main idea behind Tortoise is that there isn't one thing that we are

trying to do, we're not trying to play this postrock that people are talking about. I think people are going to be disappointed if they just expect more of the same. We don't have any idea what our next recording will be like.

DO YOU FIND THAT BECAUSE THE MEMBERSHIP OF TORTOISE COMES FROM AN EXPERIENCED AND DIVERSE BACKGROUND, THAT THAT HAS PRODUCED A MIND-SET TO DO A BAND LIKE YOU HAVE ... WITH NOT LIMITING YOURSELVES TO ANY STYLE? ARE YOU TIRED WITH THE ROCK-AND-ROLL ROUTINE? I don't know. I still look forward to doing things with Eleven Dream Day. I think it's the same with everybody in Tortoise, we all just love to play music. Tortoise is the thing, the one band, where it's like... anything goes. We are all happy to be involved with something like that. Plus, it has to do with the individuals in the group too. We all enjoy playing together, we're good friends, but beyond that, I don't really think about it.

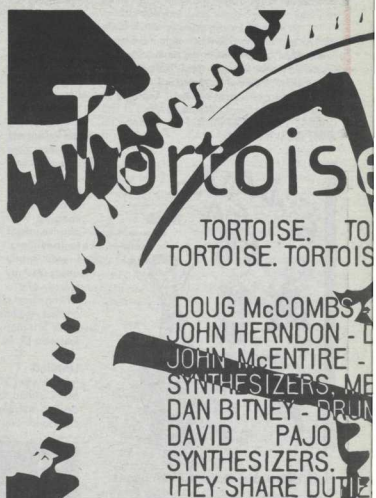
THAT IS A REALLY SIMPLE ASPECT OF MUSIC-MAKING THAT IS OFTEN MISSED IN THE WRITING ABOUT MUSIC, WITH LABELS LIKE POST-ROCK, OR MORE GENERALLY, WITH THE WAY PEOPLE CATEGORIZE IN THE CREATION OF KNOWLEDGE ABOUT MUSIC. IT IS AN ATTEMPT TO TRY TO MAKE SENSE OF HOW AND WHAT MUSICIANS DO, WHICH IS REALLY NO MYSTERY. IS THERE AN IMPERATIVE TO HAVE THESE CATEGORIES, TO KEEP THINGS MOVING IN THE MARKET, WITH DEFINITIONS OF MARKETABILITY? The way I feel about music criticism is that music is an aural/physical experience, and no matter how good of a writer you are or how much you understand music, you still can't necessarily convey the feeling that music may have or produce... I don't really even know if you can convey your own feelings about music.

IT IS AN AESTHETIC EXPERIENCE. Yeah, I feel that Tortoise is something very special, but I don't feel that there is any great mystery to it. It is special to me, but that doesn't mean it's special to anyone else. So there is that middle ground somewhere, where there is nothing mysterious about how we do it or what it is, but it still is something that only we can do. I don't think there should be that much emphasis on the mystery.

A LOT OF WHAT ROCK WRITING, AND THE WAY THAT ROCK CULTURE MORE GENERALLY, WORKS AROUND MUSIC IS THAT THEY MUST HAVE SOME-

DO YOU DO ANY RECORDING WITH ANYONE ELSE OTHER THAN TORTOISE AND ELEVENTH DREAM DAY? Johnny (Herndon) and I did some recording for Brian McMahon's band The For Carnation. (John Herndon and Doug McCombs played on both of the For Carnation's full length and EP releases. They were joined by David Pajo for the recording for the first EP. Both David Pajo and Brian McMahon were in the band Slint.)

BUT YOU DIDN'T WANT TO TOUR? Johnny and I did one short tour with The For Carnation on the east coast, but there was just too much that was conflicting with Tortoise.



TORTOISE. TO
TORTOISE. TORTOIS

DOUG McCOMBS - L
JOHN HERNDON - L
JOHN McENTIRE -
SYNTHESIZERS. ME
DAN BITNEY - DRUM
DAVID PAJO
SYNTHESIZERS.
THEY SHARE DUTY

"The way I feel about music criticism is that music is an aural/physical experience, and no matter how good of a writer you are or how much you understand music, you still can't necessarily convey the feeling that music may have or produce..."

THING TO FOCUS ON - AND THIS IS NOT EXCEPTIONAL. BUT BECAUSE YOU HAVE A BAND THAT SEEMS DEMOCRATICALLY ORGANIZED, WHERE EVERYONE HAS AN EQUAL SHARE IN HOW THE MUSIC DEVELOPS, IT IS EASIER TO COME UP WITH A LABEL LIKE "POST-ROCK" AND SAY: LOOK AT THIS WEIRD POST-MODERN COLLECTIVE OF MUSICIANS WHO ARE DOING MUSIC WITHOUT A CATEGORY. BUT IT IS ACTUALLY QUITE A SIMPLE, AND NOT NEW, ENDEAVOR TO GO OUT AND PLAY SOMETHING THAT YOU LIKE, AND NOT LIMIT YOURSELF TO PERFORMING CATEGORIES. It's an easy target too, because of our choice of instrumentation. We didn't do any of that stuff deliberately to stand out. We didn't write this material to play it with the intent to say "Look at how weird we are", or "This will get us somewhere". It's just what we wanted to do. If that's what some writer can latch on to and be able to write about, and maintain his living, then that's fine. I don't really care.

SO YOU ARE NO LONGER IN THE BAND EITHER? No but I wouldn't necessarily say that means I wouldn't play or record with Brian again. I really think he has some amazing ideas. As long as it didn't conflict with something else I was doing, I would always be willing to play with him, but at this point it is not that possible.

TORTOISE WAS ORIGINALLY JUST YOU AND JOHN HERNDON - WAS THAT TRUE FOR YOUR FIRST SINGLE? We started those by ourselves, but Bundy (Brown), John (McEntire) and Brad Wood play on those as well. I think that there may be one song that has just me and Johnny.

DO ALL OF TORTOISE LIVE IN THE SAME SPACE? All of us except Dan, he lives down the street.

IS THAT ALSO WHERE YOU REHEARSE? That's where we rehearse, we also have a small studio where we record, sometimes. We recorded the B-Side of the Camera 12" there, the collage side. Two tracks from the new album were also recorded there and some stuff for compilations. Most of our recording is done at Idful.

CINDERELLA

DISC EDGE

**KILLER
BLACK &
WHITE
PHOTOS!!!!!!**

BRET MICHAELS BARES IT!!

**THE METAL QUEEN MEETS ALL!!!
FIND OUT HOW YOU CAN TOO!!!!**

**DANGER DANGER & ENUFF Z'NUFF
TALK DIRTY TO YOU!!!!**

**SPECIAL
PULLOUT
SUPPLEMENT!**

YOUNG GUN

VANCOUVER'S WHERE ARE THEY NOW?

BRIAN

BRETT

DAVID

PAUL



and cookies" girl but actually once had an intimate encounter with a certain member of Iron Maiden. So when an opportunity to interview Iron Maiden came up, the "Metal Queen" seemed like the perfect person to call upon. Her amazing enthusiasm [she's met Metallica 13 times] coupled with Mark Kleiner's relentless championing of "underdog" third tier double named metal acts such as Danger Danger and Enuff Z'Nuff has led to the completion of the once stalled Disc Edge Project. Thanks for your time. Keep on rowkin in the free world.

NARDWAR + CLEO 
Nardwar the Human Serviette



Keep the faith.

Mark Kleinz' Kleiner
Mark 'Kleinz' Kleiner

One day while on a casual visit to the CTR Studios, Mark "Kleinz" Kleiner of Vancouver's Sister Lovers hinted to me that Slik Toxik might be an interesting interview opportunity. Apparently those longhairs had completely trashed their limo after a Juno Party and were in the process of being "dropped" by their record company. To capitalize on the new direction metal was heading (ie: trying to ape the current punk flavored generation X trends) it was rumored the boys were going to change their name to Slick Toxic. And there were reports via Hamilton Ontario's Tristram Pistic of a certain Slik Toxic "love child" floating around the Kitchener area. All this seemed too surreal to pass up. But there was more. Kleinz has an "indie rock heart and a cock rock dick" (his own words) so it was inevitable when I mentioned Skid Row was looking to get some college exposure, he urged me to interview lead screamer Sebastian Bach. What he didn't tell me was that "the Baz" would smash a tape I was using to record the interview (which also contained encounters with George Clinton, Pierre Elliot Trudeau and Sandra Bernhard) steal the Tape! My godmother had given me many years before, and threaten to "beat me up for fun." A week later we protested the theft of my wool cap outside a Skid Row gig to no avail. The prick wasn't gonna give it back. On top of that, Warner Music Canada banned me from interviewing any more of their artists. I swore, "NO MORE METAL EVER AGAIN." That lasted until I interviewed Mark Gaudlet of Moncton New Brunswick's Eric's Trip who introduced me to his old friend, Gillian "Metal Queen" Gratton. Gill calls herself a "milk

Like so much in my life, I came to heavy metal late. It was post-Seattle, 1992, and the major labels were fleeing the Sunset Strip in a scene eerily reminiscent to the last Americans out of Saigon close to twenty years prior. Today, glam metal is firmly ensconced along the peripheries of popular culture. As a member of SNFU noted to me at a recent act opening, Metal Edge magazine has evolved (devolved?) into a kind of *Filipside* of the nineties with its grass roots/fan based approach. Disc Edge is the result of five years spent trying to reconcile the idolatry of metal in the eighties with its malignity in the nineties. The beauty in glam is it needs a bit of both to really flourish.

Compromise may be the one lesson I've learned from all this. In that spirit, feel free to crack a cider instead of a wine cooler while you read this and if your L.A. Guns cassettes sound a little worn I'm sure the new Limblifter CD will sound just fine.



"Once upon a time in a little town called Moncton, there lived a milk n' cookies rock n' roll girl named Gill. When the music started calling she hit the road for Toronto where bright lights, big city turned from rock n' roll fantasy to reality. Endless backstage parties from Poison to Metallica and back again....big hair nights at Rock n' Roll Heaven.....and gigs galore singing in her band. Toronto soured, the metal scene went stale, so to the west coast she went, seeking out new metal horizons! Through longtime friend Mark Gaudlet, of Eric's Trip fame, she found a new rock accomplice in Nardwar the Human Serviette and Mark "Kleinz" Kleiner, who are helping her put metal back on the map! The Metal Queen now hungers for the day when once again, down n' dirty metal-rock will rise again!"

That's my story.....so far! I hope you enjoy the adventure you're about to embark on within these pages....I sure did! Rock n' roll forever!

Gillian "Metal Queen" Gratton
Gill "Metal Queen" Gratton

**FULL ON METAL
XXX XXX
SUPPLEMENT!**

The editor of Metal Edge magazine and strong supporter of many struggling metal bands, Gerri Miller is a strong female force to be reckoned with in the rock world! Many bands were given their start in Metal Edge, and have Gerri to thank! She has always found a place in her magazine especially for the women of metal, who so often get overlooked in other publications. A toast to you, Gerri, for always believing and 10 successful years of Metal Edge!

- Gill "Metal Queen" Grattan

Narduar: Who are you?

Gerri Miller: I am the executive editor of Metal Edge magazine, Gerri Miller. Congratulations on keeping metal alive.

Well, I'm trying (laughs) It's tough...we just did our 10 year anniversary issue. And the magazine is Metal Edge, and Metal Queen has a story about it and how it's hard keeping the spirit of metal alive...

Metal Queen: Actually the local 7-11 by my house used to stock Metal Edge for the longest time, but then they stopped keeping it!

Oh! (alarmed) Why?

Metal Queen: Probably because that kind of music wasn't in any more, and so I specifically requested to get it in.

And did they?

Metal Queen: They did! They get three copies every month!

And you buy one of them?

Metal Queen: Always do!

What exactly happened to the metal world Gerri? Why has Cinderella been told not to bother making a video for MTV?

Well, first of all, Cinderella has now split up, honey so they aren't going to be making any videos. But MTV is a rather narrow minded entity, and it does what it wants. It decides ahead of time what it figures to be hip and happening, and if it decides that hard-rock is not going to be in that realm of possibility, then bands like Cinderella aren't going to get any airplay. They'll play the Pumpkins, but they won't play Cinderella!

Well, it's this perception that things from the Eighties aren't cool.

The drummer from Warrant, isn't he packing video boxes? And isn't Enuff Z'Nuff doing a club tour in Pittsburgh? And what about the guys from Bang Tango; aren't they antique dealers? What's happening here?

Well, they have to survive. They have to do something. Some of these bands are either playing clubs or breaking up, so that's the way it is right now. Unfortunately, the only bands that MTV will touch are that hard rock and metal are the ones that are the real superstar acts - beyond the realm of being an eighteen band, like Aerosmith, Van Halen and Kiss.

What contributed to the decline of hard rock? Could this have been bands like Great White, W.A.S.P., Raven, Poison, White Lion and Trister etc. maybe not being as creative as they could have been?

LOCAL VANCOUVER METAL SCENE WHERE ARE THEY NOW?

Club Soda - Starfish Room

Nite Moves - Ripe

Coconuts - Studebakers

Rock Cellar - Fitness club

Young Gun - 2 members now in DDT

Rock A Motion - Sub shop

Vertical Laughter - Vertical After

Kiss Kiss n' Bang - Taste

California Dreamin' - The Paradise

Violet Addiction - Pawn shop

The Metro Club - Burned down

Pretty Boy Floyd - Tommy Floyd

Maximum Blues Pub - The Gate

Lunatic Fringe - Karaoke Bar

Champagne Charlie's - Fred's Uptown

Tavern

Yeah, there was definitely a glut. What happened I think... part of the problem was that we had so many bands being signed in the wake of Guns and Roses and we had the whole clone mentality of record companies. The way that it has been now since Nirvana is everyone wants a clone of THAT band. When grunge started to happen, it was "get me one of those!" so we had an overload of bands that maybe weren't top level. There were so many of them that I think it flooded the market.

Metal Queen: I called the local record company for Poison and asked for the number for HK Management to try to get a Poison interview. And he laughed at me! He said "Poison? Are they still around?" I mean, this is the label that is representing them, and he just thought it was a joke!

That's bad form. It doesn't matter how a record company feels about an act, they shouldn't be doing that.

Metal Queen: Exactly!

Mark: They suck, and you don't! (laughs)

How quickly after 1991, the year punk broke, did other magazines like Rip and Kerrang, who were once strong competition for Metal Edge, and who now would never be caught dead with Poison, start dumping hard rock?



Pretty much right after that, because they were just afraid of being uncool or whatever. I think they've lost leadership because of it. We've all lost leadership actually.

So your sales have gone down a bit. Have they levelled off? I'm not going to lie about it, it's a function of radio and MTV; by not listening the music, it's not ingrained in their brains. You have to really seek out Metal Edge. Like you Metal Queen, you have to be a die-hard fan of the music and of the magazine to want to keep up with it.

Do you think metal is going to become the new underground?

I kind of has become that. It goes in cycles: I'm preparing for another uprising, which I'm kind of hoping for!

Did you notice things when you went on tour with bands? Like anything odd happening?

Well, there were a lot of shenanigans in the beginning years, with bands like Poison and Ratt etc....



group returned home and promptly broke up. - Mark Kleiner

Narduar: Who are you?

Rob Bruce: I'm the one of the guitar players for Slik Toxik, Rob Bruce.

Rob: the new album totally kicks!

Right on! Glad you like it!

So what is Patrick Howarth up to now?

We're not really sure. Things didn't really work out with him.

That's half the reason we're



Mark Kleiner: What's the ultimate LA sleaze story?

It's so far in the past really!

Mark: How about my story about Donnie Vie (Enuff Z'Nuff) Krazy Gluing a woman's genitalia because she pissed in his bed? (Laughs) ...ah...gross! I don't have any stories like that! They don't tell me stuff like that!

Gerri: do you think glam will ever make a comeback?

I can't say. I don't know if it would in that form. Right now, I doubt it. At this moment it is very doubtful.

Do you have any suggestions about what people can do to bring back hard rock?

That's a tough one. I think it's just going to come down to good songs. All it's going to take is one band with a monstrous album with some excellent music and some great hooks.

Metal Queen: Like "Slippery When Wet" by Bon Jovi.

Yeah, when that came out it was a monster album. You could not deny that album.

Metal Queen: No. Everybody started getting good catchy metal songs and it just took off from there.

It boils down to the songs. If we get some good songs and radio can't deny them that will bring it back around.

Mark: People have the power!

Is heavy partying with the rockers part of what you do?

If you're talking about hanging out, yes I do because I do so to get my story. I don't smoke, drink or do drugs. I work.

Do you find that there is an unusually high divorce rate among rockers?

Sadly, yes. I would say that most of the industry weddings that I have been to, people have since broken up. It's very sad.

Have you ever been romantically involved with anyone in the mag? No, that's the policy with me. I separate business from pleasure.

Metal Queen: Do you find that difficult at times?

Not really, because I've seen what getting involved with a musician does to girls. I prefer to be friends with them.

Did you ever get the Def Leppard "Dik Likker" backstage boiler passes to you at all?

(laughs) Oh no! I didn't even hear about that!

Metal Queen: In their biography book *Animal Instinct* they mentioned in the "Pyromania" tour they had special passes known as "Dik Likker" which were reserved exclusively for the groupies.

That's a common thing. Many bands used to do that, so that the crew would know where to direct them.

Metal Queen: Lastly the only female that I've seen in Metal Edge is Sean Yseult from White Zombie. You seem to really like her and focus on her. She seems to be one of the only women in metal!

Yeah, she became pretty popular. She doesn't act like she's a girl in a band. She is accepted by fans as one of the guys. The only difference when they are on the road, is that she has a separate dressing room.

Metal Queen: And that's the way to be in a band.

That is a good band player, acted by both the band and the fans. Gerri, could you give us your address for anyone that may want to send along a demo cassette?

The New York address is: Metal Edge c/o Sterling McFadden, 233 Park Ave., New York, NY 10003. Email: mtledge@aol.com. That's also for letters if you want to submit something to Mailbag, Penpals or Music Exchange.

Why should people care about Metal Edge? Because it's a great magazine and people can find out more about what's going on in one issue than anywhere else.

Keep on rocking the free world! Doot doot doot doot

Doot do!

doing this interview with you. Patrick seemed to be totally crazy. Mark do you have something to add?

Mark Kleiner: I heard he was a limousine driver now? (laughs) Yeah, there was a little bit of a limousine incident with Patrick (our old bass player). We were at a Juno party and I went out to the limo and crashed out because I was so tired. Pat came out a little later and proceeded to jump in the front seat and take it for a joyride at 120 miles per hour. He ended up taking out a couple of light poles and I ended up getting 15 stitches to the head.

It was the ultimate rock and roll party! Actually, we don't really condone stuff like that...

Hey, come on it was fun at the moment wasn't it? Well no, it was pretty stupid to be honest with you (laughs) I'm being totally honest with you. It was really dumb. We're not really into taking someone else's life, let alone mine.

But the idea of partying in a limo at the Juno's, that's the ultimate Canadian Randy Bachman thing!

It was cool. EMI supplied the limo to us. That was a nice gesture but you know, certain people...

Mark: I heard a rumor that you were considering changing your name to Slack Toxik. The Bullet Boys recently changed their name to Acid Monkey. Is this a sort of Generation X thing?

(laughs) That's funny! That's absolutely a pile of rubbish. That's never ever been true.

Mark: The other rumor I heard was that Patrick Howarth is the brother of Todd Howarth, from Ace Frehley's "Frehley's Come!"

NO NO! [laughs] That's not true either! Have you ever heard of a girl named Bridget from Kitchener?

I don't know. We meet a lot of people but I don't think so. Again, a wild rumor that somebody from Slik Toxik impregnated a girl from Kitchener.

Oh, that's a rumor for sure. As far as I know... unless one of my bandmates is hiding it from me, and he's been at an abortion clinic... you know what I mean?

How do girls get backstage at a Slik Toxik gig?

That, you would have to ask our crew. [laughs] We usually have a bit of a get together backstage after the show. Sometimes it's wild and sometimes it's mellow. It just depends on what kind of mood the band is in.

But how about some hints for the girls who are big Slik Toxik fans? Or guys, for that matter, and they want to get backstage to talk to you?

Well, usually it's not too hard...

I mean, garter belts?

Ahh, cleavage is nice too, but that's kind of cliché. Beautiful women are beautiful women, but we like to meet everyone. Basically we're pretty mellow and we like to meet as many people as possible. If somebody wants to come backstage get a picture or something and meet the band, we are usually pretty cool on that. **Right on dudd! What do you think about the Canadian scene? I've heard of Brighton Rock...**

I don't even know if that's happening anymore.

Mark: Well, the singer apparently is now selling Mazdas in Toronto. Do you know the singer?

[laughs] Yeah.

Does it upset you when your record label drops you, and they sign something like "Moist"?

[interrupts] Let me just correct you there. We did NOT get dropped. It was a mutual parting then?

EMI Records offered us a nice gesture. We weren't seeing eye to eye, and we parted ways. Now we're happy and they're happy. You "partied" ways through the limousine.

Yeah, we parted ways.

And that's the whole reason that we're doing the inter-

view, cuz you are incredibly cool... Rob of Slik Toxik...because you guys are incredibly cool. With that whole limousine trashing thing I meant! You're going back to the grassroots. You're getting into the punk. We're getting out there again and getting some fans.

Yeah Mark! You're trying to get your friend to go to this gig tonight aren't you?

Mark: I've been calling up this girl to try to get her but she's been copping an attitude. I don't know her very well, but she is smokin'!

Gotha. Right on! Bring her out to the show!

Slik Toxik will blow your doors off!



Mark: Do I call her from the club and say I'm with you backstage, and say I don't need her?

Ahh...I don't know about that... that could be kind of cheesy too, you know, girls just usually like real people man...just be yourself, and she'll come after you, I'm sure!

Are people coming up to you on this tour and saying "I don't want to see you glam guys"?

I don't think so. With our new album and they way we look, we couldn't be any more real than we are now. If people don't like us, then oh well.

I can totally dig where you're coming from. Rob, have you ever gotten into a fight on-stage, or with members of the audience? Has anyone ever been killed at one of your shows?

No, not yet. Close to it though! We just played in Kelowna and it was a pretty scary scene there. The audience was pretty hostile. There were five or six fights in the audience.

Are you ready to sell out? If you were going to get the money and the big deal would you be ready to compromise your sound and move it towards punk?

We're not punk, and we would never sell out.

So looking back at what happened with Warrant, did you have any problems at all before you left the band? Because Slash recently said in Rolling Stone, "everyone has good rock stories...except Warrant!"

Well I think everyone just likes to be controversial! But no, nothing with the band...it was just more myself, not the band!

Warrant

A tour bus through X-rated Disneyland!

Why did MTV call the "Dog Eat Dog" tour, the flop of the 90s? Why did they do that?

[laughs] Well I don't know! Maybe it was because of the time that we went out, obviously there was a big change in the market. You saw it with a lot of bands, only we were coming off a brand new release, and when we were starting the "Dog Eat Dog" tour, touring was in a big decline and we were with some of the big boys like Mötley Crüe, Whitesnake...but if you notice, they weren't going out with new albums right then, and they were. You notice how Mötley Crüe isn't playing the larger venues... hopefully they'll get back to that, you know, that's what I want to see!

Has the humor, tongue in cheek, you know, sex shit, been thrown out the window as you alluded to in "Cherry Pie" video? Like, are you still the horniest band in rock n' roll?

Oh sure! Sex and its every night! It's rock and roll, it's a party! So do you still have those t-shirts, "Muff Divers Union, Local 101"?

[laughs] No...we've kind of calmed down a bit in terms of the merchandise.

So fans of Warrant will be happy to know the novelty of sex and money has NOT worn off!

Oh, of course not! It will never! It will never!

Is Warrant, still then, a tour bus through an X-rated Disneyland?

Oh yeah! There we go! Perfect!

You wouldn't do punk at all? Not even a tiny bit? You know, get a bit more thrash. A mohawk? Safety pins maybe?

No. No, that's jumping on a bandwagon. That's not who I am and it's not who this band is. Like I said before, everything about us is totally real.

If I offered you 10 grams of coke, would you take it? No I wouldn't! Why?

Just checking.

That's a pretty stupid question.

Well alright! Keep on rocking in the free world!

Right on! So I'll stick you guys on the guest list for tonight?

Yeah! But why should people care about Slik Toxik?

Because we're a good band, and we try hard. We rock!

And you're not punk are you?

No, we're not punk. I don't think you can really give us a label.

Mark: You're Slik Toxik!

We're Slik Toxik

Doot doola doot doo

doot doo

A Quickie with Cinderella

Eric & Kleinz

Nardwuar: Did your record company tell you to cut your hair and change your name at all?

Eric B. [laughs] Actually, one person from the company who is no longer there by the way, did say that!

And MTV told you not to even bother making a video because they weren't going to play it no matter what? Flat out! Before they even heard the album!

10 million records you've sold and they tell you not to bother to make a video!

Yeah, I know, I know...as far as singles, we've had hits on probably at least 12, which isn't too shabby. I don't want to sound like an egotist here, but this band has done really well, and well for that MTV, and without ever hearing our album, they pass judgment! It's so unfair! They've done it to other bands as well! Oh yeah, I've heard that they've done it to Tesla, Jaxx, Mötley Crüe...all these bands...they just said "don't even bother!"

The Jani Lane who called in to GTR from Louisville, Kentucky was a considerably toned down version of the man who had married his "Cherry Pie" girl, only to have her walk out on him for Antonio Hall. Today, only three of the five members remain from Warrant's glory days: ex-drummer Steven Sweet is still active, entertaining in San Fernando coffee houses with his older brother, while Joey Allen is busying himself at a California technical college in pursuit of a computer studies degree. But for Jani, Erik and Jerry, as well as new members Rick and Bobby, the party continues... -Mark Kleiner

Nardwuar: Who are you?

Jani Lane: Who are I? That's kind of an interesting question! [laughs] Where were you Jani, when you first heard "Smells Like Teen Spirit"?

[laughs] In a car, driving down Melrose Blvd! You've obviously done your homework!

Yeah, what happened? Were you "Green Day" with envy?

[laughs] Ahhh...another one that's gonna get into the alternative talk here!

Well, no, not really!

You know, music takes changes over the years and when I first heard that song, it was just something where you could smell the change in the air!

WARRANT SINGS IN JAWAII 1993



In the dirty world of rock n' roll, someone has to put the "dirty" in DIRTY....and those people we celebrate....the groupies! Ms. Rockett is one of my best friends and won't take shit from anyone....no matter how long his hair is! This is a woman of strength and straightforwardness, who is willing to admit that the power of a backstage pass gets her hot, and the lure of a big hair band makes her rock! Without groupies, many metal bands would not have the party, bad boy attitude that they are known for! - Gill "Metal Queen" Gratton

Nardwuar: Who are you?

Ms. Rockett: I guess I'm nobody you'll be sleeping with, unless you have long hair and a record deal!

How did you get into this?

I remember a friend of mine was bragging because she met Gowan, of all people, and I was jealous that she met someone famous. I just thought I better start meeting famous people myself, and that's how I got started.

Who was your first conquest....the first rock n' roll sleeping adventure you got involved with? And what do you think of being called a groupie? Does this bother you? Well, groupies have a lot of negative connotations to it actually, but it has a much worse connotation to it now than when I was wild about it. The name doesn't generally bother me because I know it's in jest! So when did all this start?

When I was sixteen years old. I met a friend who took me to a concert where I met the Metal Queen, and she helped corrupt me.

Metal Queen: Metal Queen corrupts ALL!

Metal Queen, what exactly did you bring the groupie to do? Metal Queen: I handed her over on a silver platter.

She was using me as bait to get into a show. "Give me a pass and my friend will screw whoever" (laughter) But I was too naive to realize that was what she was doing at the time.

Was it at Foundations Forum '91 where you laid your first egg so to speak?

That's where I lost my virginity!

Who was it to? Was it memorable?

No it wasn't memorable. He was really small.

Was it the guy from the Killer Dwarfs?

God no! Why, does somebody in the Killer Dwarfs have a small one? Other than Darrell? No, his name was Dirty Dee. He was a bass player for a band called Chordate.

How have you been treated? Don't the bands treat you like shit? Don't they bang you around? Aren't they total sloths to you? Why are you a groupie of metal music?

The bands aren't nasty to you. They're nice to you. They want you to suck their dicks! But, if you happen to show up in a city where their girlfriends are, then they treat you like shit.

Why do you go through with that? Isn't it kind of dangerous doing that? Dating guys that are married and stuff?

Well, you don't necessarily date them. It's just more for the high. You get to walk around and say, "Yeah, this is the guy I'm fucking. This is my backstage pass! No no no no!"

What sort of perks do you get?

Well, you get to walk around and there are 600 other girls who want to be doing the guy that you're doing. You get a laminate and you think you're hot shit and you get tons of free stuff.

So it's the laminate, the free pass....it's not the guys cock then?

By no means! It's the guys record deal, his band and his popularity that does it for you.

Ms. Rockett, how exactly do you know Slik Toxik? You don't want to know. I know them very well. I met the guitarist Kevin Gale in a bar and I ended up doing him for a year and a half.

We were interviewing Rob Bruce from Slik Toxik and we asked him if any member of the band had impregnated any girls. This was a rumor we had heard. He denied this and you were INDEED impregnated by a member of Slik Toxik!

I have the guitar players Kevin Gale's baby. Yes I do!

What are the circumstances surrounding that impregnation? Nobody in the band really knew I was doing Kevin because he was engaged at the time and the only reason I dated him was for the record deal, famous guy bit. That sort of thing. Anyway, I got pregnant and Kevin didn't tell anybody about the baby because he didn't want his fiancée to find out.

So you have THE Slik Toxik baby!

I have the Slik Toxik baby and Kevin pays the child support.

And Kevin has never even seen his own child?

Never seen him except in a photo.

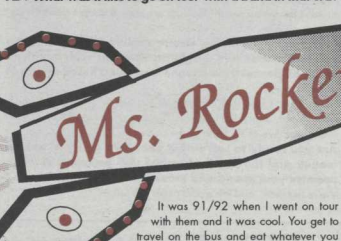
What does it feel like to have a Slik Toxik baby?

It feels like shit because he's a fucking asshole! He sends his child support every month and that's about it....he offers no support otherwise! I have a box with his Juno Award and his sealed awards, t-shirts, and tons of photos, magazine clippings and stuff. I can give to my son and say, this is your father! I would prefer for him to be involved, but at the same time he's not, so there's nothing I can do about it!

Metal queen: Slik Toxik are definitely no more, is this true?

Definitely! Kevin is a security guard! Nick broke up with his wife and dates a stripper, as does Rob Bruce. They live together and Nick was just in a Molson commercial! Neil is managing a theatre.

You went on tour with Roxy Blue, Wildside, and Babylon AD? What was it like to go on tour with a band in that era?



It was 91/92 when I went on tour with them and it was cool. You get to travel on the bus and eat whatever you want. Everything is paid for. It sort of sucks because you have to share a room with two other people and doing laundry on the road sucks.

What do you think about the changes that have happened in M.E.A.T. magazine? No it's called A.R.M. It's changed from the metal focus to the alternative. What do you think of bands changing that format? Mike Tramp, of White Lion now has a mohawk.

I think Drew Masters and Mike Tramp are real big sellouts. If they really cared about metal music then they would still be dedicated to that. All they care about is money and popularity.

Are you still cruising the metal scene at all? I understand you're kind of on the alternative tip yourself!

Well, it's not a matter of not cruising the metal scene....

...have you gone punk?

I haven't necessarily gone punk. Right now I'm really into Pennywise and I guess they're pretty punkish.

That's a big change in a way yourself, haven't you? Haven't you gone punk?

It's not that I've sold out....I'd prefer to listen to metal, its just not available to me. One of the bands I've been hanging out with lately is Tripping Daisy, and the only reason is because I'm still doing the band thing, but the metal bands aren't out there!

How does it compare being a groupie on the scene with metal bands to the new breed of alternative bands on the road? How do you compare the life of the bands?

I personally think the alternative bands are a lot more disgusting! The guitar player from Tripping Daisy doesn't bathe at all on the road....so I guess the metal guys were a little more concerned with their appearance, and hygienically that was preferable! Also, the metal guys are a little ruder, like "we're cool, we're famous, we can be assholes!"

TOXIK BABY!



But how about in sense of "dirtiness", are the alternative guys as "dirty" or women craving as the metal guys?

No, actually I find the alternative guys would rather do drugs than women!

Is that the downfall of groupiedom in the '90's?

It definitely makes it harder! Its harder to get backstage nowadays then it was. Sure, the roadies will give you passes if you blow them, but you don't want to blow them....you want to blow a guy in the band!

How do you get backstage at a gig?

I personally pride myself on the fact that I've never had to do anything with a roadie, because that's sort of beneath you! You don't want to be with the roadies, you want to be the band....the prize! Like with the metal bands, if you say to a roadie, "hey, tell Joni Lane of Warrant I want to suck his dick", they'd go tell him and he sends out a pass for you because he wants you to do it! The alternative guys are more like, "hey tell Eddie Vedder I want to suck his dick", and they'll tell you Eddie doesn't care, he's drunk in a corner somewhere!

Have any of your friends had to do any of the roadies and do nasty, disgusting things to get backstage?

Actually, I have one friend who blew 8 Whitesnake roadies in a row! That's a lot of dick!

8 Whitesnake roadies! That is amazing!

And those roadies were pretty gross! I also have a friend who did all 6 of the London Vixens....in a row!

Wait....what happened here?

She went on their tour bus with Nigel, and she was having sex with him, and the singer, Spike walked by. He said, "Hey, she's cute, I want to do her when you're done!" So he took his turn, and it went like that through the whole band! She didn't get off the couch for 2 hours!

How is she doing now?

She's fine....actually Iggy Pop is the last guy she slept with!

Are you the number one metal groupie in Canada?

By no means! Metal Queen and I have a mutual friend, Tavie, and she's slept with at least 300 people!

She must be the queen then!

She is! She's just not very picky....she'll do anybody who gives her attention!

Of all the metal people, who put out the best?

Ron from Babylon AD was pretty good but Kevin from Slik Toxik was phenomenal in bed! He has a nine inch dick....he really can't go wrong with that! He doesn't have to do much but lay there!

Does he have the biggest dick in metal?

I'd have to say it's the biggest dick I've seen, yeah! Although, Rikki Rockett, the love of my life, is supposedly very well endowed! And I plan to find out!

What would you like people to think about when they think about metal from 80's? How do you defend the big hair bands?

All I think is that they were a lot of fun! They never tried to save the world....they were just out there to rock and roll!

What does it take to get invited backstage?

Big breasts....small outfit! Nowadays you have to know somebody though....you don't get "invited" backstage! At a Poison concert the band had a laser gun that they shot at girls they wanted to have brought backstage! They'd shoot and the roadie would go give the girl a pass! I hear Metallica is bad too....they get their roadies to see which girl will be the most disgusting for a pass!

What was some of the things they had to do?

One girlfriend of mine had to shove drumsticks up her crutch and another girl had to lick a roadie's balls! I didn't want to go backstage THAT bad, but I got a pass anyway, and I didn't have to lick anybody's anything!

So this is what happens to a metal groupie? Any advice for groupies of the 90's?

Don't have sex without a condom! As long as you realize its all a show, lies, and totally fake, with everyone being phony as hell, then you'll be fine! The metal industry is a tough place....as long as you take it easy and accept it for nothing more, then its fine!

Are you going to keep on being a groupie? Can we look for you in a backstage soon?

Yeah, sure you can! I had to recover after having the baby, but now its time to get back into it! Look for me backstage!

Rock on!

Yeah, bye!

KEVIN



(FATHER)



They may not have been the biggest, they certainly weren't the best, but Danger Danger were probably the sleaziest glam band to make a name for itself at the turn of the decade. No true fan of the genre should be without *Screw It, Danger!* Danger's sophomore effort, with standout tracks like "Horny Son of a Bitch," "Slipped Her the Big One" and the rap opus "Yeah, You Want It" with its unforgettable couplet: "You went from L.A. Guns to Enuff Z'Nuff/And you partied with Poison on the back of their bus." First generation members Bruno Ravel and Steve West teamed up with Canadian Paul Laine (who once sold shoes in himself early in his solo career) on "Dawn," the latest Danger Danger effort that trades sexual entendre for themes of despair and alienation. But enough of that - let's talk about the good times! - Mark Kleiner

Nardwag: Who are you?

Bruno Ravel: [laughs] Who am I?

You are the Doctor!

I am the Doctor of Hell! That's me! [laughs]

You are Bruno Ravel of Danger Danger!

That's me, so who am I...what kind of question is that?

So how the hell are you?

I'm fine, everything's cool. It's been a long time since we've had a record out or had anything going on...

And you are Danger Danger!

For lack of a better name...yeah!

[laughter]

How do people regard Danger Danger? How do they regard your band when they think of Danger Danger?

What do they think of?

Well, not too good! [laughs] Not too well! [laughs] It's weird...our fans are totally loyal, and they love us to death and they think we're the greatest, and then the people who aren't in tune with it think we're a joke.

Who is that? Who exactly thinks you're a joke? Because LA Guns think they are the only ones left. They didn't even mention Danger Danger.

Well, there's a few of us left. There's Slaughter and Warrant...

Metal Queen kind of regards you as the second tier of metal. You know, the underdogs. But Mark was there to convince her otherwise.

Mark Kleiner: You guys took it way further. I'm actually wearing my "California Cocktail Club" muscle shirt. What I'm saying is, you guys

are the best pin-up band with the best shirts...

Well, thanks man. I appreciate that.

Thanks. Do you guys still wear those muscle tees at all?

Not really, which is strange, because "Danger Danger" that's around now is really a different band. The only thing that ties the two together are Steve [West] and I and the fact that we like melodic songs and that we like playing the older material when we go play.

Because you guys had the craziest muscle T-shirts.

We had the good shirts didn't we?

Did any other band rival Danger Danger for most ridiculous muscle T-shirt collection?

I don't know.

What were some of your titles?

"Men use condoms or beat it!" I actually had a Headpins shirt that was great. It said in small "All I need is a little" and then "Head" in big letters. [laughs] We had a lot of "Blow me" shirts. Those were funny man. When I see a picture of myself wearing one of those it's like laughing. We had a shirt that said "Cheerleaders take it in the ass" [laughter] Yeah, we were really rude back then.

Metal Queen: The dirty dogs of rock n'roll

Actually, that's it! When we were putting the band together, we were like, fuck man, we're not drug addicts, we're not alcoholics, we like sex! So, that was kind of our thing!

You're Danger Danger! So what's up nowadays Dr. Ravel? Why are you wearing all this skater wear? You're not Silverchair! You're Danger Danger! Where's your muscle tees?

Well, this is true now but you have to realize that we're definitely not bandwagon jumpers but at the same time I don't want to be a dinosaur. Even if I wasn't playing in a band, I'd still be dressing current. You have to live in the present.

On "Donahue" recently there was a woman who was talking about getting some of her tattoos touched up.

Oh, I know her!

Including, getting a "Bon Jovi" tattoo touched up...but she was getting one tattoo removed though which was a...

[Saddy] ...Danger Danger. [laughs]

Yeah, why was she getting a Danger Danger tattoo removed?

DANGER! DANGER!

That girl is a nut! She's from Florida, and it was on her ass right? I think she had a Danger Danger logo on her ass.

Mark: Did she get it during the "Screw it" recording sessions?

No, she got it actually on the first album. She didn't even know us. She was in love with Ted [Poley] and she got his face next to the logo and then he blew her off.

That's kind of embarrassing though...on nationwide TV there is somebody talking about removing a Danger Danger tattoo.

Believe me, that's mild compared to some of the stuff that's been thrown at us.

What exactly was thrown at you?

We thought we were going to escape the clutches of Beavis and Butthead and we ended up on the best Beavis and Butthead episode of all time, which is the "Cornholio" episode. It's infamous, and we're in it.

Mark: Which video is it?

It's "Naughty Naughty." They don't go off on us too bad. I thought it was funny, I mean, compared to what they say about "Skid Row," "Poison" and "Winger," it was mild. They didn't even mention our names.

What is the Danger Danger stigma?

Any band that released an album between 1987 and 1991 is now blacklisted. I don't know if you realize that, but even Mötley Crüe it happened to them. You can't get on the radio, you can't get on MTV, I don't know about MuchMusic, but you can't open a door here if you had anything to do with the so-called "Hair Band" era.

Metal Queen! It's the same with MuchMusic. The only time they play them is on request hour and they make jokes about it.

Right.

So you give people your demo and they find out what you were in and they don't want to sign you?

Exactly.

That's horrible.

That's the way it goes. You either have to deal with it and move on or just give up.

Would you go punk?

No...no you see that's where I draw the line as far as image goes. I mean, I might wear a pair of pants that are a little baggier but I'm not going to try to be something I'm not.

Because Mike Tramp of White Lion now has a mohawk.

Again, you could start chasing your tail and you'll just keep doing it for life. Me, I'm not ashamed of anything that happened with Danger Danger, even the "Bang Bang" and "Naughty Naughty"...everyone makes fun of that but I don't give a shit. We do what we do and there's a lot of bands that wish they could write songs that good so I have no regrets about anything.

Are you "Green Day with envy"?

No. Not at all. To be honest with you I like a lot of the new stuff. I don't hate what's going on now.

Well you said you wished it was 1989 again.

Well, just so it would be easier for us to get out there. It's a constant struggle.

Metal Queen: Danger Danger are now the underground.

It's not even the underground it's more a new generation. I'm not going to say it's underground because there are still old of people that. I always ask myself what happened to the six million people that bought the "Unskiny Bop" Poison Album. Where did they go?

Or what happened to the six million people that bought "Screw it"?

[laughs]

On your most recent tour, you connected with the fans quite a bit I imagine because you "The Doctor" and Steve West were THE party patrol. You were everywhere.

[laughter]

Mark: You were everywhere! At every photo shoot Metal Queen: You took over Metal Edge and everything just rocked with your names on it.

To quote "To all our female friends who have worn the load...stay sticky!"

Oh my God! That's funny!

Mark: That's hot!

The hair on the back of my neck just stood straight up.

Did you ever let Ginger Lynn wear the load?

Oh...I can't say that!

Mark: I love about Gerri Miller of Metal Edge?

No Gerri is the best. She is great, just a dear friend from New York. When the magazine started to take off we were in the thick of things and she loved us because actually we didn't grow up far from where she did so we had lots in common. She was like our den mother.

She kept the band alive. Really?

She is solely responsible for breaking us I think.

Can you please give us a taste of why Danger Danger was THE party band of the late '80s and continue to party today? Give us the wildest ultimate sleaze story.

Metal Queen: The baddest backstage story you can think of.

You are the guys that wrote in your liner notes "Send lots of naked pictures of girls only"

All I can say is if you don't understand what our partying is all about all you have to do is come down to a show and see us play. Even though times have changed we still party as hard as we used to. I don't know how to put it but we definitely had a thing for the ladies and they were just all over us. It was just one party after another. Girls flying all over the place.

Metal Queen: What was something a girl had to do to get backstage? What was one of the big Danger Danger requirements?

Nothing, she just has to have a pulse. Pretty much just show up. Have a pulse?!

There was stuff happening where girls would come down with their mothers and their mothers would be pushing their underage daughters to "hang out with him...he's cute" so there was a lot of nutty stuff going on.

So this tour in the '90s...how are things different? Are those same people coming back claiming children? Did you father any children?

Hopefully not.

No you married?

No thank god, although I would get married if I found the right girl. We definitely have fun on the road. We go hog wild. Of course we're careful, we don't want diseases or anything but we really go nuts.



What exactly do you guys do? What does "Go nuts" mean?

Oh you know, multiple orgies. Steve and I were actually in competition to see how many girls we could be with in one night.

What was the record?

It was 6. Steve and I were tied.

And was this at an orgy?

No, this was just every night we would play. As far as the old band goes, Steve got the most. He actually should have been the lead singer.

Mark: The drummer gets the most chicks? That's SO reversal

Well, it's because he looks like a singer and he acts more like a singer than Ted did. Steve definitely has a great attitude. After Steve it was Ted, and after that it was me.

When you were partying with Enuff Z'Nuff did you ever partake in any orgies with them? Were you ever rolling around and suddenly you just clasp onto Chip Z'Nuff's rod?

Not with Enuff Z'Nuff no. They're a little strange like that. They don't like to share.

Anything else you would like to add Bruno?

Be looking for our new album. It will be out in June and look for us on tour.

Make sure you come down.

Why should people care about Danger Danger?

Because we rock. We're one of the few bands left that know how to do it right. Stay sticky!

**DISC
EDGE**

I first saw Iron Maiden live in Moncton in 1988, but little did I know when I saw them then, that in 1992, in Toronto, I would get a rare glimpse into a more "personal" side of the band! Namely, with bassist Steve Harris. In March '96, Nordweaver and I were able to have the pleasure of interviewing Steve...one more special "one on one" moment with the bass god after the unfortunately cancelled Vancouver show! - Gill "Metal Queen" Gratton

Nordweaver: Who are you?

Steve Harris: I'm Steve Harris of Iron Maiden.

You're Steve Harris from Iron Maiden! Steve, what happened the other day? We were looking forward to the gig big time!

Yeah, we were looking forward to it as well. It's a bit depressing really, but we played in Seattle and Blaze's voice was really shot so we had him checked out straight away after the show and he has laryngitis and bronchitis so...I mean...we've all been ill for a little while on and off, but obviously the rest of us can kind of get through that sort of thing but the voice is his instrument and that was it. He was told to rest for ten days so it's unfortunate but we've had to cancel eight sold-out shows...a real pain.

How is "Eddie" doing these days? Is he fitting into things?

Well, he's not fitting into the gigs we've been doing in the States and Canada...we've actually used him in Montreal and Quebec because they were bigger venues, but then we shipped him off to Japan because we couldn't physically fit him in to a lot of the shows we were doing after that. But yeah, maybe next time we come back we'll be able to use him here again.

What's it like to be without Eddie after being together for all those years?

Well, you know, there's enough guys in the band who are ugly enough, so we can get by without him.

How do you deal with people who say, "I can't listen to Maiden unless it's Bruce!" How do you deal with those fanatical fans that won't give your new singer Blaze a chance?

Ahh, we haven't really had too much of that to be honest with you and anybody who has come to a show thinking that, I think within the first 3 or 4 songs, they've changed their mind anyway. What exactly did Capital Records do to you? Didn't they say, "No Bruce, good-bye!" And this is after you've sold like 40 million records for them. They're real assholes for dumping you guys in the Maiden!

Actually, you've got it completely wrong. We actually bought ourselves out of the record. They didn't dump us at all. We're still with EMI in the rest of the world...and with Capitol, we just didn't want to stay with a company that didn't believe in us anymore.

Steve, do you have any money after buying yourself out of the contract? I mean, are you still rich? Are you doing okay? Personally I mean?

No, not really, because I've just come through a divorce...[laughs] No, I'm not doing it because of the money. I love playing, otherwise I would have given up doing it long ago.

Would you ever sell out and go punk?

No, no, definitely not.

Because a lot of bands these days are jumping on the punk bandwagon. But you would never go punk would you? No, we just do what we do. We've got the best collection of songs at any given time, and people will take us or leave us for what we are. Our attitude is the same as it was fifteen years ago when we first came over.

Maiden will never die will it?

Well, it will only die when we decide to lay down and die!

You were never glam were you? Were Iron Maiden ever glam?

No, I don't think so, not really. We were never into the make-up and all that kind of stuff.

You were METALLIC! METAL! METAL! You guys were kind of older and wiser than the rest of the bands. You were real metal weren't you?

Well, I don't know what we are. We just do what we do. We don't analyze it like you do.

Do you guys still wear Spandex at all?

Only when we get out of bed, but not on stage anymore.

When did that stop?

I don't know really, when we grew out of them I suppose. Probably got too big for them! I split the seams and stuff. [laughs] I don't know, I suppose I'd pop it all off if I got fed up with it really. But I don't think it's necessary.

Metal Queen, you love long hair don't you?

Metal Queens: Ohhhhh...long hair ROCKS! That's awesome! It's not really the hair that makes the band, it's the BAND that makes the band...

...yeah, it's the BAND that makes the HAIR! [laughs]

Metal Queen: It looks great!

When I think of Iron Maiden I kind of still think of that paggboys medieval haircut thing. Do you collect anything ancient like swords or castles?

Yeah, I've got a few castles and few swords...yeah.

Really, please, elaborate!

Toy ones of course!

Oh no! So you don't have your own castle?

I'm into old buildings and castles. I belong to the English heritage so I go around looking at old buildings and castles and all that stuff. Your drummer, McBain, he looks pretty crazy doesn't he? He has a pretty crazy look!

Yeah, he's not well.

Did he ever break his nose?

Yeah, a couple of times, he had it broken for him.

What is it like having groupies? Do you have many groupies in Iron Maiden?

Well, our audience is ninety five percent guys, so we don't get too many of them, I must admit.

How do fans make it backstage if they want to meet Iron Maiden?

You would have to ask the road crew that one.

Have you ever succumbed to any temptation at all?

Well, if I did, I wouldn't tell you would I?



Oh really...

[laughs]

Well actually, Metal Queen has a little story on that...

Metal Queen: I don't know if I should share this or not, but Steve let me say thank you for a very charming evening in Toronto about four years ago!

[laughs]

Metal Queen: I don't want to put you on the spot here but...

Well, you didn't give me your phone number...[laughs]

Metal Queen: You invited me to Cleveland, but I had to decline unfortunately, but thanks very much for a nice evening. I always wanted to tell you!

That's quite alright. I don't remember it, but that's quite alright.

Metal Queen: I didn't think so, that's the hardest part about it.

Metal Queen: Did get to see you bus though.

Metal Queen: Yeah, we sat on the bus (my girlfriend and I) with you and some of your road crew, and I guy named Tony...he was the photographer for you?

Oh, Tony Matchom probably!

Metal Queen: Yeah, we were having a great time chatting, hanging out; it was great.

How did you get backstage Metal Queen?

Metal Queen: Well, the thing is, one of your road crew came up and asked my girlfriend and I...there you go, see I told you, it was the road crew.

Metal Queen: He invited us onto the bus, and we obliged!

And you got on the bus Metal Queen...okay, continue on...

Metal Queen: [laughs] I don't know how far we should go with this...I don't

know...this is kind of personal info...

You could get into trouble here!

Metal Queen: I could get YOU into a little bit of trouble!

No, not me!

That's okay, you're talking to Canada! Go ahead Metal Queen!

Can't get me into trouble, I'm divorced!

Metal Queen: Well...[impressed]

Really?!? Well, you were married when I was there so I was...

n't sure. Anyway, I was on the bus, drinking, talking, hanging out and we got a little cozy!

[laughs]

And let's just say that Metal Queen is now a #1 Iron Maiden fan!

[laughs]

So thanks, you've really given the Metal Queen a special intimate moment together. There's a picture of you two together here.

[laughs]

Metal Queen: Yeah, I have my Polaroid.

Well, if you've got a Polaroid, you'd better send it to The Sun in England, and they'll print it!

Metal Queens: [laughs] They'll print anything!

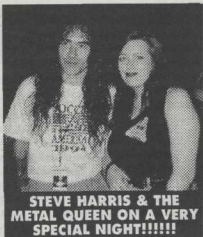
Yeah!

Thanks very much for your time today Steve. Why should people care about Iron Maiden moving on to the year 2000?

A very good question. Maybe you should ask our fans.

Keep on rocking the free world Steve. Doot doola doot doo...

Do do...



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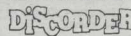
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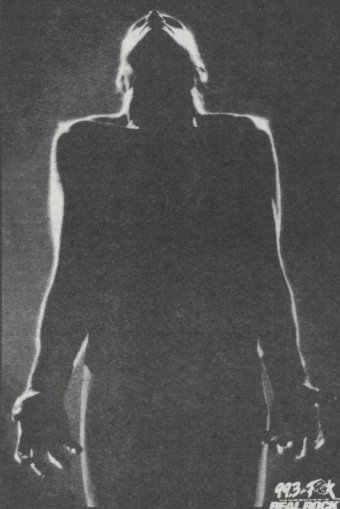
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Tortoise do not deny such labels so much as beg their relevance. In a time of general cultural mix and matching, where styles get on with it, they seem to endorse, and why not? Tortoise's strength resides in its membership. They are a flexible group with Dream Day and has played with The For Carnation. John Herndon is also a member of 5ive Style and has played with the Poster Bastro. Dan Bitney played for the Tar Babies. David Pajo is also a member of King Kong and M and has played with The For Carnation. As in the construction of their own music. Their approach to music making is refreshingly lucid, intuitive and engaging; it draws you in an instrumental band that uses a wide range of instruments, they are capable of creating very fertile possibilities for the listener. they build with what they have. Doug McCombs was kind enough to talk to DISORDER about the Chicago based Tortoise.

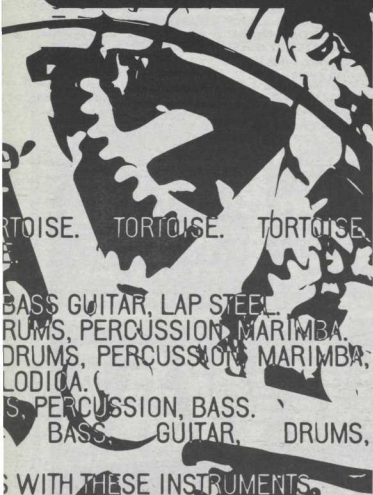
DOES LOCATING WHERE YOU LIVE WITH WHERE YOU CREATE HELP IN THE WAY THAT YOU MAKE MUSIC? It makes things easier and a little more organized, it works as our Grand Central Station where we can get everything done. We could probably be more productive in a better practice space. The space we have is pretty small.

DOES HE ALSO INCLUDE SAMPLES? No, he doesn't do any of that, but he runs tapes between songs. Usually they're tapes he's made during the day of found sounds; people talking or sounds on the street.

YOU'RE DOING SOMETHING FOR MO'WAX? Yeah, one of the guys at Mo'Wax did a remix of Djed, that will be the first

That's the way I've always thought about it, a collection of influences recombined. I don't think anybody comes up with a wholly original idea. I think that ideas build on each other and evolve slowly into something else. What I was saying about dance culture is that I think that it's not important to them. What is important to them - most of the time - is the groove, and how they can mess with the groove and still have it be something coherent, as something that people would want to dance to. Some of those cut and splice techniques that DJ's use live - cutting

"I don't think anybody comes up with a wholly original idea. I think that ideas build on each other and evolve slowly into something else."



in a series of remixes that are coming out from this record.

WITH THE MUSIC THAT YOU ARE MAKING FOR MO'WAX, THE RE-MIXES, DO YOU SEE YOURSELVES MOVING IN A DIRECTION LIKE THAT OR DOES THIS JUST REPRESENT A GENERAL DISPERSION OF YOUR IDEAS AND INTERESTS? I think that a lot of the people who are interested in remixing stuff from our new record are from that community, the dance community. I don't think that Tortoise is necessarily a dance band. We are interested in the groove, or beyond that, we are all interested in some of the techniques that have come out from the DJ world. It's become so advanced that it's verging on some of the ideas that John Cage, or people like that had. To that degree we are interested in that kind of music, but I don't think we necessarily do that kind of stuff.

AS YOU SAID, SOME OF THE IDEAS ARE VERGING ON JOHN CAGE, BUT IS THERE ANYTHING THAT COMES OUT OF THAT STYLE/CULTURE THAT IS WHOLLY UNIQUE? A LOT OF PEOPLE SPEAK ABOUT HOW INNOVATIVE TORTOISE IS, BUT AS GOOD ARE YOU ARE, YOU ARE A COLLECTIVE OF INFLUENCES THAT ARE USED AND COMBINED IN INVENTIVE WAYS. THIS IS ACTUALLY SOMETHING THAT JOHN CAGE SPOKE ABOUT: THE WAY THAT INFLUENCES WORK. HE REFERRED TO A COMPOST HEAP OUT OF WHICH NEW THINGS GROW - MUSHROOMS WERE THE EXAMPLE HE USED. THIS IDEA SEEMS GUTTE INTUITIVELY CORRECT.

back and forth between different tracks, and sampling too - are things that I think John Cage, for example, pioneered. The DJ's may not even know who John is.

THIS IS LIKE WHAT YOU WERE TALKING ABOUT EARLIER, THAT THERE IS A POINT AT WHICH YOU CAN NO LONGER SPEAK ABOUT MUSIC, YOU JUST HAVE TO PARTICIPATE IN THE AESTHETIC EXPERIENCE OF IT. In the back of all of our minds, I think that each one of us is probably thinking that this sounds like this to me, but we don't really talk about that very much. Some things are really obvious and others are not. A lot of times it's just tone, or the groove. It can be much less than coherent ideas.

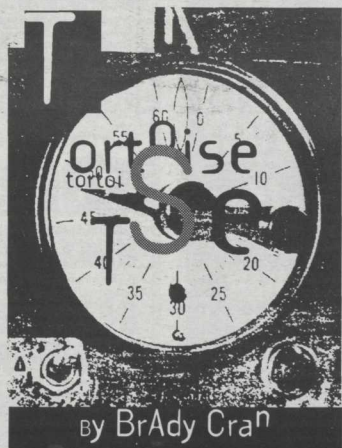
DO YOU EVER STOP AND EXAMINE THE WAY THAT TORTOISE MAY BE INFLUENCING MUSIC? HOW DO YOU FEEL ABOUT BANDS THAT SOUND LIKE YOU?

I think that a lot of different bands are working with similar ideas. For example, the band Ul. Ul sound like what I thought Tortoise might sound like. I was amazed when I heard them. Ul and us were both hitting on the same ideas, completely independently of each other, around the same time. I think it might be saying something about where people want to go with music.

This is connected to the idea of sampling. In a sense, we have a sampling culture. We have eclecticism that comes in bits and pieces and an abundance of mediums for this to happen in. In this case it might be fair to think of culture(s), or information more broadly, as a dialectic of a medium and a message. An artist's or a band's output will be dispersed into this general way of relating to things. As this type of movement of information happens faster and faster all the time, Tortoise's possible influence will be felt sooner than might have happened before. With so many mediums with which to communicate, and with the growing tendency to combine and connect information generally, popular style has taken on a greater fluidity, grounding itself in diversity and difference rather than the coherence of more discrete styles. The danger of this is that it may implode into a not-useful equivalence, where boundaries are so far dissolved that no organization is possible. However liberating this may be in the sphere of personal identity, it is potentially disabling for anything that may require a sustained and organized effort... But for music, right now, it's very exciting. Thank you Doug McCombs, thank you Tortoise.

SELECTED TORTOISE DISCOGRAPHY.

"Mosquito" +2.7" (Torsion Music)
 "Lonesome Sound" +2.7" (Thrill Jockey)
 Tortoise LP (Thrill Jockey)
 Rhythms, Resolutions and Clusters LP (Thrill Jockey)
 "Gamera/Cliff Dweller Society" 12" (Duophonic)
 Millions Now Living Will Never Die LP (Thrill Jockey)
 Died Re-Mix 12" (Thrill Jockey)



WITH THE FLEXIBILITY IN YOUR SONG WRITING, DO YOU ALSO HAVE ROOM FOR IMPROVISATION? DO YOU EVER BEGIN AT SOME PLACE AND END WITH SOMETHING COMPLETELY DIFFERENT? Not really too much. We don't really improvise that much. Maybe only twenty percent of an entire set of ours is improvised. We are not quite comfortable enough to wholly improvise something. In practice or during soundchecks, we do, but we're not confident enough to try and get something like that off the ground in front of an audience.

DO YOU RECORD YOURSELVES WHILE PERFORMING LIVE? We leave that up to Casey (Rice) our sound man, if he feels like recording it some night he does. He usually waits until there's an excellent P.A. then he sets up his stuff to record.

CASEY RICE ALSO WORKS AT IDFUL WITH JOHN McENTIRE, BUT HE ALSO PERFORMS WITH YOU. He performs from the mixing desk. He's actively mixing as we are playing.

PEOPLE TALK ABOUT HOW YOU USE THE STUDIO AS A CREATIVE UTILITY, AS A TOOL, AND YOU TAKE THAT WITH YOU BY NOT HAVING A SET MIX THAT YOU PLAY WITH. He [Casey] uses a lot of fairly typical dub techniques, with E.Q.'s and different delays, but at the same time it's not cliched, it varies from night to night. He does a really good job.

really live action

SOUTHERN CULTURE ON THE SKIDS THE FALL-OUTS THE MAKERS

**Saturday, June 8th
Moe (Seattle, WA)**

"Wow! What a show," said I, as I perused the pages of Seattle's *The Rocket*, "we must go." And it was done. Boarded the bus, girlfriend goes giddy, spent our simoleons, downed Dicks' deluxes, and motored to the Moe for a splendid evening of rock'n'roll mayhem.

Looking like a rougher, cruder version of the Music Machine ('60s punk band, Einstein), The Makers love to put something fierce, playing hits from their latest fuck-you longplayer, with "Waste of Flesh" being a stand-out. They wasted no time beating us senseless with songs from past releases, like "But Out" and "Four Buttons Suit." Some guitar smashing, some opiate swinging from the ceiling, and it was over.

The Fall-Outs swung up next (keeping one eye over their shoulder, I'm sure) and I was bowled over. What these guys lack in stage presence, they more than make up for with their music, proven by the guitar freakout of "Zombie." I was hopping around like a looney and I stayed that way for a halfhour, the duration of their alto-brain, but amazing set.

Finally it was time to strap on the overalls and hit the dirt track with S.C.O.T.S. What can I say? Screamin' licks, not-too-hot chicks, turkey-trotin', celebrity spottin', and above all, a helluva dance party. Our feet being now thoroughly flattened, it was time to go home—what a show indeed.

**Bryce Dunn
ANI DIFRANCO
Friday, May 24
Orpheum**

The last time I had seen Ani Difranco was at the 'Culch, and it was strange to see her perform at the Orpheum—a more staid performance space. But more than just the venue had changed: Ani Difranco was now famous, receiving attention from the mainstream media. And it showed.

At the 'Culch she was as big as a lion, intense and confident as she played to an almost entirely female audience. At the Orpheum things were different. The songs she sang from her new album were more introspective. They were raw and sad without the hopeful edge that have characterized her past efforts. Her voice, following the trend of her songs, has become poppier, losing its hooks and licks. But what solidified the difference for me between the show at the Orpheum and her past show at the 'Culch was the fact that her fanbase has diversified so much that there was even a man in a suit.

It was still an amazing performance. Ani Difranco is a gifted performer and kept the crowd laughing and dancing all night long. But it was a performance that showed that things have changed in more ways than just the addition of bass player Sara Lee.

**Paul Ellis
PIEDREAM
THE ELECTRONICS
Friday, May 31
The Columbia (Pub Entrance)**

Despite the not-so-great PA system and the lack of venue atmosphere, The Electronics put on a great show. With organs and effects galore, the songs shone through with the brilliance of a disco ball in a house of mirrors. The Electronics have entrancing vocal melodies and harmonies guaranteed to make you swoon.

Piedream played second, pulling off an instrumentally hypnotic and droney set where you found yourself swaying back and forth uncontrollably. I overheard someone say that in another ten years these boys could become Pink Floyd, which could be a compliment or not. This was an enjoyable performance; pretty good considering the poor guys had been moving all day and were using mostly borrowed equipment from The Electronics.

Wendy

**OZZY OSBOURNE
MYSTERY MACHINE
Thursday, June 6
GM Place**

I remember the day after the Ozzy Osbourne concert back in high school. I wasn't lucky enough to go, but I did hear all about Ozzy's antics the next day at school: biting heads off bats, blood, fire, the number six and Ozzy's speech. Yes, a speech. Ozzy stepped mid-way through the concert after someone threw a beer bottle at him. He pulled the plug for at least twenty minutes to lecture the crowd about respecting their stage. "You shouldn't throw objects at a performer!" he said. So when the "Oz" made his way into Vancouver, I slipped into my tight jeans and 3/4 length sleeve baseball jersey and slipped down to "The Garage" to pay my respect to the Miracle Man himself. Filter, who were supposed to open, cancelled, so some punk rock band named Mystery Machine opened. I missed them, because I was busy hanging outside.

Once we heard the crowd of the crowd, we ran to our seats, just in time to see a really cool retrospective on the big video screens showcasing all of Ozzy's past videos, concerts, lawsuits and shows with the late great Randy Rhoads. After about five

minutes of this visual feast, Ozzy took the stage to the tune of 16,000 screaming fans and 15,999 lighters. Ozzy looked like a granddaddy compared to his three young and buff studio musicians alongside him. After hobbling back and forth on the stage, waving his arms and shouting "I can't hear you," and "The crazier you go, the crazier I go!" he cooked up a real blizzard with "Paranoid," complete with fractal visuals flashing on the screens. Next, Ozzy kept the crazy train rollin' with "I Don't Know." Near the end of the song, Ozzy started to lose his voice and I started to lose his voice as he tried in vain to sing "Goodbye to Romance," a cheap ballad which allowed the crowd to sway their arms. Suddenly, Ozzy slipped backstage, as we were left with these three unknowns still playing the same chords over and over again. Was Ozzy scared of flying beer bottles again? Not the case. Ozzy's old vocal chords just couldn't perform anymore. Everyone booed the whole way as the house lights went on. Outside, the war pigs were barking at the moon with their big hair and smoking the sweat leak as they chanted "Ozzy! Ozzy!" and eagerly awaited his return in the afterlife.

Longhaul

**TRISTAN PSIONIC
READYMADE
SIANSPHERIC
GAZE
Saturday, June 8th
Anza Club**

The evening began with a quiet and honest performance by Gaze, whose restorations and the occasional mistake didn't take away from their catchy tunes. Following Gaze was Sonic Union's Sianspheric, who blasted themselves away with heavy music from outer space. Detaching from the Ontario band was the unfortunate case of "Lead singer's," an illness rarely seen around these parts. The Anza Sianspheric managed to have a really complicated, loud sound that still seemed tedious.

Most of the crowd seemed to have come to see the recent Shindig winners, Ready-made. By now, the place was getting packed and the free President's Choice ripple chips were all washed down. Some audience members loosened up and browsed their hip haircuts onto the dance floor. Ready-made put on a multi-media performance, adding slides of war scenes and other images to their energetic sound track. When they were told to finish off their set with one last song, they rebelled and managed to make the song last over sixteen minutes. Finally, Hamilton's

Tristan Psionic were up, and their raw, powered bassist nearly killed one of her bandmates as she rocked out. Tristan Psionic put on a good live show, exceeding expectations from listening to their new CD, TPA flight 028.

Namiko Numoto

**QUEERS
SMUGGLERS
HI-FIVES
Saturday, June 15
Seylynn Hall**

You're 17-years-old, stuck in North Vancouver, and from outta nowhere comes an all-glass show featuring The Hi-Fives, Smugglers, and the Queers. You spig your hair and thank your fairy godmother as you ride your board to the show. There were heaps of the aforementioned grateful youth at the Mini/Look-out Records gig in ordinarily lame North Van.

The Hi-Fives (from Berkeley) hit the stage hard, am. Bailing legs stomping, and the kids went nuts—understandably so. These guys rock. Simple beats and just having-fun-being-young-and-mis-erable lyrics (check out Welcome to My Mind) joined to bring us a crazy surf-punk type of vibe. In other words, their music made me wanna do crazy things.

By the time The Smugglers came on stage, the high school atmosphere of Seylynn Hall was a thing of the past. The sons of West Van delivered in spades, rockin' the crowd in an all too short set with "She Ain't No Egyptian" and "Eureally Ya." Nope, they didn't strike me as all that original, but their music is more than just a little catchy and they put on a great live performance. In fact, both the Hi-Fives and Smugglers are quite interactive with the audience.

The Queers offered a more pure form of punk. Totally undiluted. Unfortunately, they don't seem to want to have anything to do with the audience, which was a shame. What a waste of an intimate venue. Their songs bob between the angry and not-so-angry categories, but the New Hampshire group definitely exclude buttloads of energy with "High School Psychopact II" and "This Place Sucks."

Catch any of these three bands; you get the chance—they're worth it. Especially the Hi-Fives.

Dorothy Parvaz

**VELOCITY GIRL
FUZZY
Thursday, June 13
Town Pump**

Even though Velocity Girl is currently touring to promote their new album, *Gilded Stars* and Zealous Hearts, their set at the Town Pump consisted mostly of songs off their previous release, *Sympatico*. Judging by the crowd's reaction to the old material, that was to be expected. Anyway, *Gilded Stars* has just been released, but the new songs don't have the same vim and seem to indicate that the group has moved into a more mature-ish vein that I'm not sure I really like.

As Velocity Girl are a shoe-gazing band, I wasn't surprised

at the lack of excitement in their set this evening, but they seemed particularly low on energy. I guess the bottom line is that they managed to entertain, but this was because of the material that they chose to play.

Opening band Fuzzy, from Boston, proved to be a worthwhile group to catch. Their sound is a combination of really good pop songwriting and vocals rounded out by strong instrumental. The band is made up of two women who know how to rock, and the excellent songs off their first full-length, *Electric Juices*, translate well in concert, as they are as catchy and enjoyable live as they are recorded.

Andrew Glin

**PHENOTONE
TICKETPATE PARADE
THE SECRET THREE
WASTATION
PORT NOISE COMPLAINT
SCOTIA (MYSTERY GUEST)
Wednesday, June 19
Starfish Room**

As the mystery guests were setting up, I was delighted to see a young duo, a gal playing acoustic guitar and the occasional key-board bits and a guy playing prety lead parts (save for the annoying wank during the last piece) on electric guitar, ready to entice the audience in this intimate setting. I could probably write this whole review on Scotia's beautifully charming, soft voice. Her songs were simple and folksy, but so melodic and well-written.

With such a pleasant introduction to the evening, I was looking forward to the rest of the night. But instead of similar stumming and sweet vocals, the next three and a half hours slowly eyed my mind into a state of electronic trance-like mush. Port Noise Complaint were in the unfortunate position of having to follow Mystery Guests, and I must admit I don't remember their set very well.

The singer was into the glam-rock thing, with his glittery purple shirt, sunglasses, and dangling cigarette, and what I remember most is his use of a blender and poprock candy. The music was pleasant enough, but the songwriting styles of the two fellers seemed to clash.

After the initial kicking of the brain with familiar noises and fairly distinguishable melodies, the next few bands provided a full-on mental assault. Wave Station and Ticketpate Parade

continued on with droning chords on keyboards that made my innards jiggle. Wastation reminded me of new wave bands Depeche Mode and New Order, with their Britpop influenced music and gothic/industrial electronic beats. The last couple songs of Ticketpate Parade were more suited to their name than their first, a prog-rock tune, sounding like the Secret Three's set, leaving me a little uneasy and confused. I can see that the Secret Three, containing former members of Blaise Pascal and Meet Daisy, are the local post-rock answer for addicted tortoise fans, but unfortunately, I couldn't quite identify with it all.

To finish off the night and to rotate your train into a different state was Phenotone. I'm not well versed in techno music, but I can recognize it. This was techno, as pure as techno can be. Two guys hunched over their computers were wiring knobs as we heard busy beats, bassline thuds, springy snares and a foundation of notes which established the key that entwined into a decorous layer of sounds.

Although it was a bit overwhelming for my level of comprehension, I was surprised at the diversity of local talent displayed at this venue in one night. Perhaps the musical genres showcased this evening indicate the direction the local music scene will follow, as keyboards seem to be becoming more and more popular. In that case, I suppose a cleansing of the mind is needed now and again.

Bob

**Velocity Girl
at the Town Pump
Photo: Barb Yamazaki**





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Fluid (Langley), Division (North Van & Surrey), Westbeach, Grandma's (Abbotsford),
Board Kennel (White Rock), all Ticketmaster outlets or charge by phone 280-4444



Under review

BAU GIRLS *Bali Girls* (Bittersweet)

Bali Girls don't write songs, they create moods. And those aren't necessarily pleasant moods, but moods nonetheless. Drums pound, bass rumbles and rolls, guitars whine and crack, amps hum and squeal. Clatterings and throbblings from nowhere bleed into the mix. At their most abstract, Bali Girls approach the heavy ambient of Earth and the dissonant space-noise of Hawkroft. This disc is often eerie and moodily evocative.

Unfortunately, it is just as often annoying and tedious. "Annoying" when guitarist Brian Burnside attempts to sing, tedious when the songs—which tend to be plodding dirges—drag on past the seven-minute mark. At just over an hour, the dark, oppressive mood of this release is too much for anyone to sustain, unless you happen to be suicidally depressed. Besides, the band's musical talents don't seem to justify such a length.

Still, the album has moments worth hearing, especially "Road Side Memorial," a driving track with a neurotic, funereal-like feel. Best of all, it's under six minutes. (Bittersweet Records; 920 Broadway, Ste. 1403, New York, NY 10010)

John Lucas

BEATRICE NINE *little stars hung upside down* (Zero Hour)

Beatrice Nine, a trio from California, will probably not win the originality sweepstakes, but they are sweetly and gently quirky.

The mean-spirited amongst you can play "spoiled influences" (Guided By Voices, REM), but Beatrice Nine never get too jarring and have no guitar solos, so I like 'em. It's always enjoyable to throw on a CD that you can listen to without skipping tracks, and that really is a small accomplishment. It also progresses from quiet to loud tunes and I do prefer the first three quarters, it does slide a bit into typicalness at this stage. They should've continued in the vein of "To Girlfriend," a near perfect mix of buzzy guitar, stately piano and maracas.

Little stars hung upside down is not a CD you'll rave about to your friends, but instead will find yourself enjoying in quiet ways.

June Scudeler

BRAND NEW UNIT *No Heros CD* *All for Nothing '77'* (Heartfirst Records)

After many delays, the wonderful new six song BNU CD is here.

It's on the Heartfirst Label, which seems to love Vancouver hardcore as of late. Heartfirst has also released a BNU '77' which contains 3 songs on the CD, plus two new ones. Good for wax eaters.

BNU can always be counted on to get down to business and show us that they have unequalled punk rock skills. This shiny disc lets us know they are still running the show: the songs are catchy and thick, the vocals are clean, and the guitars are sharp. There is no place for a wuss cuz the edge is way more aggressive than the first CD, *Under the Big Top* (Excursion Records). This is awesome, high energy punk that kicks the asses of the big guns on Epitaph and Fat, and they're in your own backyard. So buy these cuts on your format of choice and go see these boys live cuz they definitely have been known to tear it up.

Suki

BUCK-O-NINE *Barfly* (Taangul)

The life of this CD tells you right away that you're in for some tight, hard ska punk based on drinking, smoking, and drinking. Tracks like "Colling in Sick" and "Full Metal Beer" just cook, as well as covers of Operation's "Sound System" and Musical Youth's "Pass the Dutchie." This CD isn't ground breaking or anything but it's ska punk's your thing, check it out.

Ska-t

BUILT TO SPILL *The Normal Years* (K)

The Normal Years is a compilation of Built to Spill's singles and compilation tracks. These are your standard angrier-than-foiled demons, failed relationships, anxiety and other shitty things that happen. The music is very simple, stripped down, punkish raw. I like the bitter slant in the lyrics, especially the puns such as in "Joyride." I screwed her and she screwed me/But we never once had sex. Yes, this does sound like relatively conventional indie rock, but Built to Spill create it in a way that makes the genre proud. This is a pretty cool disc and a definite keeper.

GO

BUTTHOLE SURFERS *Electricallyland* (EMI)

This latest effort from the Butthole Surfers proves they are not afraid to explore new sounds and avenues of music. Tracks like "My Brother's Wife" and "The Lord is

a Monkey" are a fusion of rock, punk, new age and just plain weird shit. The track everyone seems to talk about when mentioning *Electricallyland* (Hendrix would not be pleased) is "Pepper." It is easy to distinguish this added ingredient from the regular Surfer sound. Although a good tune for the mainstream, "Pepper" suffers from overproduction with its rhythm-sequenced drum. I'll stick to the "Cough Syrup(s)" and "Thermador(s)" of the album which contain more of a raw "TV Star" sound with a dash of country flavour. While there is no shortage of innovative experimentation on *Electricallyland*, the album is definitely not a let play all day CD, but it has its moments.

SB

DEAD CAN DANCE *Spiritchaser* (4AD)

This is the word Dead Can Dance mixture of "wood beef" sounds, with more of an African bent to them. Dead Can Dance have pretty much left their Celtic and medieval roots behind and have become very mellow on *Spiritchaser*, almost too much so. Their previous release, *Toward the Within*, a live CD, featured some very hip moving Arabic inspired tracks, but not much on *Spiritchaser* inspires this activity.

Spiritchaser is beautifully crafted and recorded quiet times music that firmly puts them in the New Age section of the record store.

June Scudeler

FALLING SICKNESS *Right on Time* (Hopeless)

For a group from Riverside, California who started as a joke in 1989, this release does seem like it's right on time, considering the explosive resurgence of ska and punk these days. Not to say that this is a bad thing, 'cuz if it's done well, it's pretty damn catchy, as Falling Sickness are, with songs like "Start Over," "Mixed Up" and the signature shout-out "Ripside." So forget about No Doubt and Goldfinger, check out Falling Sickness, "four rude punk from Ripside, CA" who'll have you skankin' and skankin' in no time, boss.

Danny Dunn

FASTBACKS *Here...They Are: Fastbacks Live at the Crocodile Cafe* (Lance Rock)

When Seattle's Fastbacks put out their first speedy punk-pop EP (*Fastbacks Play Five of Their*

Favorites, No Threes Records) way back in 1982, who would have guessed that they'd still be around, doing the same old thing. 14 years later? That's right, the Fastbacks haven't changed, in spite of departing (and returning) members and a wack that 1) brought fame and fortune to one of their old drummers (who was transformed into a rock star with Guns 'n' Roses); 2) made Seattle, however briefly, the music capital of the world; and 3) perhaps the last straw, has gone on to reverse the bands following in the Fastbacks' crunchy melodic footsteps. If there really was justice in the universe, the Fastbacks would be more famous than Green Day, and Kim and Lulu's distinctive cheerful (and insouciantly offkey) harmonies would be as well-known as Lennon and McCartney's, but as we all know, things don't work that way. Instead, here's a low-profile live record to tide us long-time fans over until the next Sub Pop release, thanks to Nanaimo's Lance Rock Records. And this recording really does catch the Fastbacks' inimitable live show (one hopes the home-town crowd was bigger than the cover photo would indicate), from the scanty and ingenuously stage banter—"Sorry we're kind of boring and old up here, but that's our lot in life"—to the speed with which they launch into one physically impossible fast song after another. (Don't they ever get tired?) The catchy tunes, the songs so rapid they think you're playing the record at the wrong speed, and that darn melody are all part of the delightful Fastbacks tradition, one I hope will never die.

Janis M.

FU MANCHU *In Search Of...* (Mammoth)

Have you ever been to one of those monster truck rallies? Well, neither have I. I get the feeling, though, that if you want all the raw, visceral, excitement of a screaming diesel mudfest without the rednecks and obnoxious preens, you could do a lot worse than put on this latest platter by California's Fu Manchu and LET 'ER RIP! These guys sweat rock'n' roll. Straight from their dirty, ungrounded mustaches they go straight to the point on your volume knob! Do not pass go, do not collect \$200.

Marq De Souza

THE FUMES *Self-Appointed Guardian of the Empire* (Empty)

Speaking from personal experience, the few visits I've made to Spokane, Washington in the past have been pretty memorable, but I don't think anything could compare to actually living there, which The Fumes do. Now judging from these 13 pissed-off punk blasts, I think it's safe to say that things aren't exactly all wine and roses, and listening to the lyrics, I would guess they speak from personal experience too. But the

music is really the kicker here—fourteen solid-state rippers that hit in all the right places. Next time you feel like traveling to Washington, make sure to add Spokane to your list of pitstops —The Fumes will be glad you stopped by, even if it may be the last place you'll ever want to be.

Bryce Dunn

GASTR DEL SOL *Upgrade & afterlife* *Drag City*

Like my friend Ezmeralda said when she handed me this CD, "you know...I gotta have melody." Well, I don't know if she was talking about *upgrade & afterlife*. I ain't like Ezmeralda likes Lionel Richie or getting by, but I guess she just figures that Jim O'Rourke can't be itself indulgent at times. While it's true that he's no Lionel Richie, there's no trace of indulgence in this latest release. And there's plenty of melody, you just gotta listen a couple times to find it. Be patient. Old Jimbo and his cohort David Grubbs leave out most of the catchy hooks and take a bit of time to develop their songs, but what else can you expect from guys delving deep?

There's fun for the whole family in this one. Weird, ambiently electronic tracks, sitting next to sparse, melancholy guitar tunes and haunting piano pieces. But it ain't exactly a hedgepodge. The boys do a nifty job of blending everything together. You're listening to moody crooning and atonal guitar, and then you hear these soft kettle whistles in the background, and then these electronic chirps and chirps, and then, just before the whole song self-destructs, you find yourself wondering "what exactly is the difference between a chirp and a chirrup?"

Johnny Loafboy

MICKY HART *Mickey Hart's Mystery Box* (Rykodisc)

Grateful Dead drummer Mickey Hart explored traditional percussion-based music on his previous album, *Planet Drum*. Given that quality and beauty, *Planet Drum* must have been a fluke, as *Mystery Box* is hideous. Perhaps Mickey has lost direction now that Jerry's ashes are truckin' down the Ganges, but that's no excuse for this abysmal attempt at pop. To be fair, there are moments. Some of the percussion work is great and "Only the Strange Remain" is almost listenable, suiting Mickey's limited vocal abilities perfectly. However, the whole project just woefully wrong-headed. Rob Hunter's lyrics are so banal that even the Dead wouldn't use them and aren't helped by the delivery of a soul diva trying to sound folksy who performs most of the vocal work.

While Mickey's previous works have shown an understanding of world music, the 'ethnic' chants on *Mystery Box* seem to be variations on "When the Lion Sleeps Tonight." Even a title like "John Cage is Dead" deteriorates into

mediocrity after fifteen seconds of feature solid-state rippers that hit in all the right places. Worst of all, AOR schlock pedlar Bruce Hornsby is recruited for piano duties. I guess there's a reason Mickey Hart was only the drummer for the Dead.

Barbara Andersen

HOWIE B. *Music for Babies* (Polydor)

Howie B. is a very popular fellow. All sorts of British music folks want to collaborate with him. On his first solo album, *Music for Babies* (written for his daughter), Howie shows the influence of one of those collaborators, a certain Brian Eno. Howie has great technique and taste, so this is a great sounding album. The programming is perfect, the sounds are unique, and the occasional muted bells that pop up are groovy enough to indicate his hip-hop background. Unfortunately, there isn't much else to get excited about. The ambient music makes for nice, soothing noises, but Howie's cool analytical distance from the music makes for an intellectually interesting but bland album. There is one very good piece of music, the groovy but far too short "On the Way Again." It's also at the end of the album, by which time the seven very long songs that precede it have put me to sleep. Maybe I'm too old to appreciate *Music for Babies*. Babies like pacifiers, but I like a bit more substance.

Jovian Francy

IDA *I Know About You* *Impulse Machines*

I don't know who Idachado Shaffer was, nor do I know what makes Ida, Virginia so special. But I do know that the New York trio who are the band Ida create enticing, magical lullabies. I know About You hasn't left my player since its arrival; it's one of the few albums that makes me glad it's so long (nearly an hour). Daniel Littleton and Elizabeth Mitchell's vocals are, for me, the focus of the band; they sing clearly and strongly, but there's a certain charming vulnerability that underlies it all. Each voice can stand on its own, although in most songs, they sing together, harmonizing effortlessly. Think of it, and it's not as weird, or bad as I may sound, a cross between the Indigo Girls and Tunumi. At times, Elizabeth's singing is extremely reminiscent of Jenny Toomey's wails (it's probably no coincidence that Jenny signed Ida to her own label).

The music is definitely folk-influenced [which I'm always attracted to, but funny enough, the only track I can't listen to is a cover of an old folk tune, "When I Was Now," by Cindy Kent], with the occasional use of acoustic guitar, but the overall sound is hard to describe. Both Daniel and Elizabeth play guitar, often both doing rhythm or both playing pretty lead parts. Sometimes it's just strummy guitar and harmonies (a la Retin), sometimes it's

2.5 DISORDER:

july'96 LONG VINYL july'96 SHORT VINYL july'96 INDIE HOME JOBS

1stereolab	emperor tomato ketchup	warner
2the noisy cookbook	the noisy cookbook	restless
3and diffanco	righteous babe	dilate
4hikini kill	reject all american	hill rock stars
5ale	sub pop	sub pop
6chickdigg	chickdigg	sub pop
7dick dale	calling up the spirits	bbq
8daytons	sustain	sub
9the specials	today's specials	kuff/virgin
10naov	the unforgetting sound of...	m i n t
11land of the loops	bundle of joy	up
12the surfdraters	raincoat rumble	fireball
13kristian picnic	the flight 628	sonic unyon
14various artists	tiddleywinks	chester's fountain
15loop guru	arista	world domination
16avall	4 am friday	lookout!
17orbital	in sides	tfrr/polydor
18various artists	lounge ax	touch and go
19laika & the cosmonauts	gravity	upstart
20the tiki tones	idol pleasures	mai tai
21necca normal	the eagle and the poodle	matador
22breed new unit	all for nothing	heart first
23polly	olive	slow river
24superconductor	beatardong	boner
25pimpapandi	less talk more rock	fat wreck chords
26oval	systemish	thrill jockey
27various artists	three ad	waveform
28talulah gosh	talulah gosh	k
29palace music	arise therefore	drag city
30ul	sidering	southern
31various artists	move into villa villula	villa villula
32dj spooky	songs of a dead dreamer	asphodel
33struck out	suburban teenage wasteland...	asphodel
34local rabbits	you can't touch this	murder mce
35various artists	pink rock juke box	blackout

1 mungano	the only reason under the sun	murder
2 nerdy girl	dime store busy	no life
3 pest 5000	cold feet	derivative
4 warm wires	women are better than men	roslyn
5 furnaceface	overcome	cinnamon toast
6 holly go-lightly	girl in the shower	superelectron
7 an 45	if you're not rocking	harmless
8 walker	the mortician	rototex
9 the boss martians	nothing	sub pop
10 velocity girl	choice	deep elm
11 velour	falling sickness	nobody split
12 falling sickness	nobody split	hopeless
13 ads	tearun	1-2
14 various artists	bodytrap!	derivative
15 smack dab	future	hc
16 the bentchman	gravel bite	1-2
17 the lefties	night flight of the bat	moon dog xmas
18 sh'n'spin	i'm sick	planet pimp
19 teen titans	we're wildcats	peek a boo
20 go	don't go	lookout!
21 number one cup	malcolm's x ray picnic	derivative
22 sounds of the american	fast food restaurants	planet pimp
23 phone comb	the cross and the switchblade	1 stick
24 the nomads	tron dream	norse sound
25 sisly bar	sad to say	moontron
26 tokidoki	margie's candies	tiny shoes
27 the shadowbox	this party is a fret house	lookout!
28 goldfish	the ride	bonfire
29 another white male	acid coloured eyes	moving target
30 the red kryalio	chemistry	drag city
31 the crabs	anything and everything	k
32 various artists	for paper airplane pilots	papertron
33 the cherry mash	west coast rip off	candy ass
34 modest mouse	broke	sub pop
35 skinner pilot	nig 29	goodwin

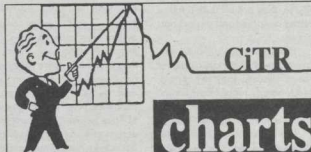
1 preston	planetra
2 plustree	in the sink
3 squeaky	three
4 oh susanna	shame
5 coal	chemicals
6 the trish kelly experience	loose lips sink ships
7 the colorifics	747 now i see heaven
8 euphonix	lets get out of these monkey suits
9 kid champion	luminites
10 tickertape parade	audience with the pope
11 technicians of the sacred	restless spirit
12 the molenics	nows the time
13 celestial nagentia	salad days
14 go	stupid love
15 the stupes	devilina
16 ds	break it
17 evil roy glade	head of jesus
18 pipedream	saturday disaster
19 back room shag	the back of your head
20 the mystersons	barbecue with elvis
21 readymade	dreamt i fled from you
22 new	nancy song
23 1000 stamps	poster child
24 texture	london
25 starchief	the shoots, the scores
26 something shag	mr. rounabout
27 ar	everything
28 wawestation	flown
29 touch and go	campus radio boy
30 gase	jellybeans
31 bonafly	headspace
32 lounge	eternal smile
33 more socks	shut up i'm sinking
34 blitterer	michael hunt
35 steep	silax mandy breeze

and sometimes why wednesdays 7:30-9:00pm

1 bedhead	behead lp	trance syndicate
2 edith frost	self titled ep	drag city
3 see teen titans	we're wildcats 7"	peek a boo
4 the seed, live		
5 team drench	captain, my captain	chainaw
6 thinking fellers union local 282		
7 tickertape parade, live		
8 holly go-lightly	pinky please come back 7"super electron	k
9 talulah gosh	backwash (re-issue)	k
10 gastr del sol	upgrade and afterlife	drag city

LITTLE TWIN STARS' 10 LIFE AFFIRMING ITEMS FRIDAYS 2:00 - 3:30

1 scum manifesto	valerie adams
2 the scissor girls	we people space with phantoms/astaviric
3 thinking fellers union local 282	i hope it lands communion
4 sharp dangerous objects	
5 the layers of external secretion	
6 dresses	
7 various artists	sideral rest scratch
8 sleater kinney	call the doctor chainaw
9 monotron, duotron and quintron	
10 my hip dyke bourgeoisie naitre	



HOT! World Beat Top 10 Wednesday 9 - 10pm

1 Sandy & Page MC	La Hora de Baller	Antilla
2 Krossfayah	Pump Me Up	VP
3 Simpleton	1 4 to Twelve	VP
4 Tabou Combo	Penomena Tabou	Hibiscus
5 Jesus Cintrounelle	Mixao Pa' La Radio	Latin Music
6 Angelique Kidjo	Mambo Lombo	Mambo
7 West Nkosi	Nagava Jaws	Steeln
8 Bernie Mac	Reggae Gold '96	VP
9 Colin Lucas	Soca Party Vol. 4	Coral Sounds
10 Jose Alberto	Hot Street Salsa Remix	RHM

GRANT LAWRENCE'S "TOP TEN TUNNEL TESSYS"

1 good time jambores compilation	planet pimp
2 dishwasher 7" and sine	
3 these mighty caesars	you are forgiven 7"
4 junior varsity	live at beer & corrina's wedding
5 the stinkies	its fun and easy to put together lp
6 greg garlick's bad attitude	
7 alan	the good in everyone single
8 girl trouble	the track 7"
9 awal	4 am friday lp
10 driving to kelowna with lisa and robyn	lookout!

out for kicke "best new kicks" thursdays 6:00 - 7:30

1 bob mould	bob mould	rykodisc
2 fuzzy	electric guises	tag atlantic
3 lotion	newbies cool	spinart
4 matthew good band	last of the ghetto astronauts	indy
5 lush	jewellie	4ad polydor
6 various artists	the craft soundtrack	columbia
7 velocity girl	glided stars & zealous hearts	sub pop
8 daytime	sustain	ulu
9 touch and go	campus radio boy single	indy
10 rancore	greatest hits live	mca

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Remember to include contact names and numbers!



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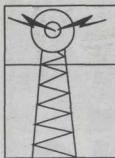


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THE ROCKERS SHOW 12:00-3:00PM

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RADIO BLUE WARSAW 5:00-6:00PM join

kim & Helen in their quest for krapnik. **HEATHER'S SHOW 6:00-8:00PM** Dedicated

to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of

human interest features, background on current issues, and great music from musicians of all sexual preferences and gender identities.

GEETANALI 9:00-10:00PM Geetanjali features

a wide range of music from Indian, including classical music, both Hindu and Carnatic, popular music from Indian movies from the 1930's to the

1990's, Semi-classical music such as Chazalski and Bhajans, and also Ghazals and Bhangras, and also

Classical, Folk Songs, etc. **RADIO FREE AMERICA 10:00PM-12:00AM**

Join host Dave Emory and colleague Nip Tuck for some extraordinary political

research guaranteed to make you think twice. Bring your top deck and get lost. C-90s. Originally broadcast on KJIC (Los

Alto, California). **IN THE GRIP OF INCOHERENCY 12:00AM-4AM** Drop yer gear and stay up late.

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MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sisters,

James and Peter, offer a savory blend of the familiar and exotic in a blend of

aural delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00AM-1:00PM With your hosts the Couard of

Ignorance. What will we play today? Fog will put it away.

MEKANICAL OBJECT NOISE 1:00-3:00PM CITR's industrial/noise/ambient show,

alternating with SKINTIGHT BUDDHOOD - wimpy British pop,

Beastie Boys, indie guitar swing, and techno thrown in for good measure. Hit

your olfactory nerve centre with your olfactory nerve centre with

your olfactory nerve centre with your olfactory nerve centre with

your olfactory nerve centre with your olfactory nerve centre with

your olfactory nerve centre with your olfactory nerve centre with

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FEMININE HY-INKX 4:00-5:00PM For

women who sometimes don't feel fresh, but always get fresh. Spoken word and

music. Light to heavy love. Maximum protection recommended for male

listeners. Holy Hannah! It's a Feminist show.

POLYPHONIC alternating 7:00-9:00PM Listen for all Canadian, mostly

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new band that made music history blending the light Brazilian sound with

driving jazz improvisation. Corea and Airto (percussion), Flora Purim (voice)

and crew sail through Chick's compositions.

July 8: A trombone jam session hosted by last master Charles Mingus. (L)

Johnson, Kai Winding, Bonnie Greer, and the underrated Willie Dennis join

Mingus in a live recording. **July 15: As a tribute to the great**

French tenor saxophonist Barney Wilen who passed away today, a very rare

live recording he did with Miles Davis in

1957.

July 22: "Kenton at the Tropicaire" - the

great and in this case, hard swinging Kenton band in a live concert in Las

Vegas. **July 29: A classic to end the month,**

"Rip Rig and Panic," one of Rahsaan Roland Kirk's finest albums. Kirk with

Jaki Byard (piano), Richard Davis (bass), and Elvin Jones (drums).

TUESDAYS

THIRD TIME'S THE CHARM 9:00-11:00AM Heart Music that makes you feel burned

alive on an altar of flame. Shake with laughs! Shiver with suspense! Tremble

with Thrill! Not for issues or children! It's scary! It's scary! It's scary!

MARY TYLER MOORE SHOW 4:00-5:00PM RITR GIRL RADIO.

IKORA 5:00-6:00PM News, issues, and concerns facing Muslims throughout the

world. **THE UNHEARD MUSIC 7:00-9:00PM** Meet

the unheard where the unheard and the horrors of hardly heard are heard, courtesy

of host and demo director Dale Sawyer. Head up!

RITMO LATINO 9:00-10:00PM Get on

about Vancouver's only tropical fiesta express with your loco hosts Rolando,

Romy, and Paulo as they shake it and

wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites.

Listen music so hot it'll give you a tan! (RADIO SABROSA!)

AURAL TENTACLES MIDNITE - VERY LATE Warning: This show is moody and un-

predictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS

LOVE SUCKS 11:00AM-1:00PM If you

can't make sense of it, and that bothers you, go somewhere else.

MOTORDADDY 3:00-5:00PM "Let those

who ride decide!" **ESOTERIK 6:00-7:30PM** Ambient/

electronic/industrial/ethnic/experimental music for those of us who

know about the flood. **AND SOMETHING WHY 7:30-9:00PM** Land

of the loops, eddy, heart, contante, bikini kill. These are one of our love-at-first

things, to la la **TROPICAL DAQUINI 9:00-10:00PM** Zouk,

Soukous, Samba, Salsa. Yes! Even Soca. Enjoy this Tropical Daquini with El Dorado

del Ritmo. **STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM** Am

Lat DJ's Andrew and Bindwa immerse you in radio's indie and Bhangra

"Chicki de phutty" Listen to all our favourite Punjabi tunes - remixes and

originals. Brrraaah!

THURSDAYS **RADIO FREE WOMEN 10:00-11:30AM** It's

not a free country. And we're demanding accountability. Wake up with our collective

show. **CANADIAN LUNCH 11:30-1:00PM** The

all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crushing the

boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

AUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and

boppin' players, tune in and don't miss out on some happy times!

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, politically correct. We don't get paid so you're damn right

we have fun with it. Hosted by Chris & ONAIR WITH GREASEDAIR 7:30-9:00PM

Boots of rock & roll. **LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM** Local muzak from 9.

Live bands from 10. **JULY 4: DISFIGUREMENTS (FROM**

KAM) LOOPS & WHAT NOTS (CALIFORNIA)

JULY 11: VIOLET & MAOW **JULY 18: SAY UNCLE (FROM**

DUNCAN, BC & NO ID **JULY 25: DUNDERHEADS**

FRIDAYS

VENUS FLYPATR'S LOVE DEN 8:30-10:00AM Greg here. Join me in the love

den for a cocktail. We'll hear retro stuff, groovy jazz, and thrifty stuff too. See

you here - and bring some ice. XXX **TELEVIS 10:00-11:00AM** Tune in for

discussions, interviews & information relating to people who live with physical

& mental challenges. **SXA-TS SCENE-K DRIVE! 11:00AM-12:00PM** Hop on your scooter and come

along for the ride of your life with all the newest sci influences and some old

surprise! pickup! pickup! **SOLID STATE ALTERNATING 12:00-2:00PM**

Featuring the latest in techno, trance, acid and progressive house. Spotlights

on local artists, ticket giveaways, & live performances. Hosted by M-Fat.

LITTLE TWIN STARS 2:00-3:00PM Kiki Liki

Kiki Liki

NARROWJAIL THE HUMAN SERVETTE PRESENTS... 3:30-4:00PM Have a

good brunch! **NATION 2 NATION 6:00-9:00PM** Underground sound system-

style mastermix radio. **FOR THE RECORD 6:30-6:45PM** Ex-

cerpts from Dave Emory's Radio Free America Series.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program

in Vancouver. Hosted by DJ Noko, the main focus of the show is techno, but

also includes some trance, acid, tribal, etc... Guest DJ's, interviews,

respectives, giveaways, and more are part of the flavor of homebass.

LIMP SINK 12:00AM-2:30AM Hosted by the G4Z players. "The show that doesn't

have you." with your friendly host Frater Altaback and Poeman Pat

Alternating with Dr. Killdare on The Doctor Killdare Show * Contact:

limpsink@broken.ranch.org **LUCKY SOUL 2:30AM-4:00AM** Dr. Killdare

plunders even further into the wilderness doing what he can to keep security

guards and 7-11 clerks awake. Wayward deep dance stuff and other

halfway-fucked-upness.

SATURDAYS **THE SATURDAY EDGE 8:00AM-12:00PM** Music you won't hear

where else, studio guests, new releases, British comedy sketches, folk

music calendar, ticket giveaways, plus **World Cup Report at 11:30 AM 8-9**

AM. African/World roots, 9-12 noon. **POLYCHORD 12:00-1:00PM**

Polychord is a live performance. **CAVE MUSIC 1:00-2:00PM** Vancouver's only true metal show!

demo tapes, reports and other rarities. **Gerald Rutherford and Metal Rock**

the dance. **THE SHOW 6:00-8:00PM** Strictly Hip

Hop - Strictly Underground - Strictly Vinyl With your hosts Mr. Chetko,

Flop Out & J Swing on the J & Z's. **FIVE HOUR LUNCH** alt. with Live at the Hi-

Hat 11:00PM-1:00AM Rock over London, rock on Chicago.

SOMETHING 1:00-4:00AM "You can tell by the way I use my walk. I'm a

woman's man... no time to talk."

WHOM & HOW Arts Katherine Ackley

Board Chair Harry Hertscheg Business Mgr. any takers?

Current Affairs Silvio Baccati Demos/Cassettes Dale Sawyer

Engineer Richard Anderson Entertainment Chris Allison

Librarian any takers? Mobile Sound Ken Orchard

Music Megan Mallett President Namiko Kumamoto

Production Siobhan McCracken Programming Mike Hoffman

Promotions Paul Kunderewich Secretary Marlene Veen

Sports Alex Bellenconet Station Manager Linda Scholten

Student Engineer Fern Webb Traffic Sarah Stacy

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MUSIC DEPT. 604.822.8733 NEWS LINE 604.822.5334 FAX LINE 604.822.9364

	SUN	MON	TUE	WED	THU	FRI	SAT	
	THE CITR MORNING SHOW / BBC WORLD SERVICE							
8								8
9	are you serious music?	Breakfast with the Browns	third time's the charm	polyfiller	musical interludes	Venus Flytrap's Love Den	THE SATURDAY EDGE	9
10				DIGITAL ALARM CHRONOMETER	Radio free WOMEN	Telesis		10
11				love sucks	CANADIAN LUNCH	Sxa-TS Scene Drive		11
12	NEWS	THE STUPID RADIO SHOW	BLOOD ON THE SADDLE	girlfood	S & M	Rave New World/ Solid State	NEWS	12
1	ROCKERS SHOW	MEANWHILE OBJECT NOISE	Rebel Jazz	motor dAddy	justin's time	Little Twin Stars	POWER CHORD	1
2	BRENT ARGO/ Lucky Scratch	Meat-Eating Vegan	Get The Jay!		FLEX YOUR HEAD	NARROWJAIL	AFRICAN SHOW	2
3		Feminine Hy-ink	Heavy Tasty Moore Show			IKORA		3
4		Radio Blue Warsaw	IKORA					4
5	THE CITR DINNER REPORT							5
6		flaming Caterpillar	AWAKE HIGST	ESOTERIK	Out For Kicks	NATIGN 2	THE SHOW (hiphop)	6
7	Heather's Show		UNHEARD MUSIC	and sometimes why	ON AIR WITH GREASED HAIR	NATIGN	synaptic sandwich	7
8	filler	polyphonic/ hip hop kabir						8
9	Geetanjali		RITMG LATINO	tropical daigriti	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the hi-hat/5 hour lunch	9
10	ONE STEP BEYOND: RADIO FREE AMERICA		fill-in/ witchdoctor highball	str8 outta jallundar	RADIO T.Y./ Groove Jumping			10
11					fill-in slot from hell	Limp Sink		11
12						Lucid Soul		12
1	IN THE GRIP OF INCOHERENCY	SCREAMING INCON-SISTENCIES	AURAL TENTACLES	THEORY.BH			SOMETHING	1
2								2
3								3
4								4

July datebook



MON 1 Rebecca West, Speedbuggy, Chickpea, Kanewa, Spittsville and the Tonerbats at the St. James Community Square...Mel Torme in Deer Lake Park...Kenny Wayne w/Hurricane and The Twisters at the Purple Onion...Hate, 7:30pm and 9:30pm @ the Ridge...Decalogue I, 7:15pm, Decalogue II, 8:30pm and Decalogue III, 9:45pm @ the Pacific Cinematheque...

TUES 2 Speedbuggy, Chickpea, Kanewa, Spittsville and the Tonerbats at the Starfish Room...Ray Condo and the Richochets at the Town Pump...Adam Thomas at the Southhill Candy Shop...Harry Belafonte at the Orpheum...Hate, 7:30pm and 9:30pm @ the Ridge...

WED 3 Strung Out w/Diesel Boy at the Starfish Room...Steve Mitchell at the Southhill Candy Shop...Uzume Taiko Drummers at Minoru Park Plaza...Hate, 7:30pm and 9:30pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue IV, 7:15pm, Decalogue V, 8:30pm and Decalogue VI, 9:45pm @ the Pacific Cinematheque...

THURS 4 Violet, Oh Susanna, Goze and The Mach III's at the Railway Club...Muscle Bitches w/Vizup at the Pit Pub...Daisychain, Papilomons, 1000 Steps, Pinwheel, Spacekid at the Gate...Terry Brennan at the Southhill Candy Shop...Hate, 7:30pm and 9:30pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue VII, 7:15pm, Decalogue VIII, 8:30pm and Decalogue IX, 9:45pm @ the Pacific Cinematheque...

FRI 5 Bughouse 5 at the Gate...The Sweeters w/The Mean Reds at the Piccadilly Pub...Hollowman, Hades Day and Vicarious at the Anza Club...Furio at the Southhill Candy Shop...The Catharin McLellan Group at the Purple Onion...Fargo, 7:30pm and Things to Do in Denver When You're Dead, 9:30pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue X, 7:15pm, Decalogue I, 8:30pm and Decalogue II, 9:45pm @ the Pacific Cinematheque...

SAT 6 CITR 101 9PM PRESENTS PERFUME TREE AT THE GATE...Earthprayers at the Orpheum...Perfectly Norman at the Anza Club...Smoky Wad at the Southhill Candy Shop...The Catharin McLellan Group at the Purple Onion...Big Tall Garden w/The Shademothers at the Piccadilly Pub...Fargo, 7:30pm and Things to Do in Denver When You're Dead, 9:30pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue III, 7:15pm, Decalogue IV, 8:30pm and Decalogue V, 9:45pm @ the Pacific Cinematheque...

SUN 7 Scorpions and Alice Cooper w/Junkhouse at the Pacific Coliseum...Artisan at the WJSE Hall...The Lorne Elkin Group at the Purple Onion...Fargo, 7:30pm and Things to Do in Denver When You're Dead, 9:30pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue VI, 7:15pm, Decalogue VII, 8:30pm and Decalogue VIII, 9:45pm @ the Pacific Cinematheque...

MON 8 Kenny Wayne w/Hurricane and The Twisters at the Purple Onion...Brain Candy, 7:30pm and A Midwinter's Tale, 9:20pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Decalogue IX, 7:15pm, Decalogue X, 8:30pm and Decalogue V, 9:45pm @ the Pacific Cinematheque...

TUES 9 Ronnie Hayward Trio at the Town Pump...Mitzi Gaynor at the Vogue...P.S. at the Southhill Candy Shop...Brain Candy, 7:30pm and A Midwinter's Tale, 9:20pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Powerful Love with Positive, 7:00pm and Clear Dying Vision with Blue, 9:00pm @ the Pacific Cinematheque...

WED 10 CITR 101 9PM PRESENTS THE WARPED TOUR w/ NOFX, LACUNA COIL, FLIP, FISHBONE, POCKET FROM THE CRYPT, DANCAHAL CRASHERS, CIV, GOLDFINGER, MEICES, RED 5, UNWRITTEN LAM, DEFONES AT THE PLAZA OF NATIONS...Something Sko w/The Molesters at the Town Pump...Mitzi Gaynor at the Vogue...Steve Mitchell at the Southhill Candy Shop...Legion Band at Minoru Park Plaza...Blending Milk & Water: Sex in the New World, 7:30pm and 9:30pm @ the Ridge...Faster, Pussycat Kill Kill, 7:30pm and Beyond the Valley of the Dolls, 9:15pm @ the Ridge...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Re Generation with Silverlake Live, 7:00pm and Positive Twenties with Rock Hudson's Home Movies, 9:00pm @ the Pacific Cinematheque...

THURS 11 Man on Astronaut at the Starfish Room...Thrill Squad w/Pyromaniacs at the Pit Pub...Sing Sing Dead Man w/Knuck Down Gang at the Town Pump...Mitzi Gaynor at the Vogue...Prof. Zio at Edison Electric...Neil Thompson at the Southhill Candy Shop...Faster, Pussycat Kill Kill, 7:30pm and Beyond the Valley of the Dolls, 9:15pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Intimacies, 7:00pm and Savage Nights, 9:00pm @ the Pacific Cinematheque...

FRI 12 Moose Cd Release Party w/The Vinyls at the Niagara...Mitzi Gaynor at the Vogue...UFG Soundsystem at Groceland...Maholothini aka the Maholotha Queens w/Kwesi & the Ogedengbe Drummers at the Commodore...Krista Jeane Sheffield at

the Southill Candy Shop...Richmond Summer Jazz, 12:00 noon at Minoru Park Plaza...The Millennium Project at the Purple Onion...Amanda Marshall at the Town Pump...Rush II/The Evans, 8:00pm @ Video In...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Shorts Program, 7:00pm and World and Time Enough, 9:00pm @ the Pacific Cinematheque...

SAT 13 The Makers, The Led 5's and The Statics at the Niagara...The Waltons and The Rattled Roosters of the Town Pump...Mitzi Gaynor at the Vogue...Everything But The Girl at the Roke...Carmen Cleary & October at the Southhill Candy Shop...The Millennium Project at the Purple Onion...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Waiting for Quentin, 9:00pm @ the Vancouver Little Theatre...Parole Chives, AIDS Between Reality and Imagination @ the Pacific Cinematheque...

SUN 14 Mitzi Gaynor at the Vogue...The Lorne Elkin Group at the Purple Onion...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm and 9:00pm @ the GASTOWN Theatre...The Third Man, 7:30pm and The Trial, 9:20pm @ the Pacific Cinematheque...

MON 15 Kenny Wayne w/Hurricane and The Twisters at the Purple Onion...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...The Third Man, 7:30pm and The Trial, 9:20pm @ the Pacific Cinematheque...

TUES 16 Joe Keilley w/Eugene Rippert at the Town Pump...Eric Vaughn at the Southhill Candy Shop...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...

WED 17 Steve Mitchell at the Southhill Candy Shop...Salmon City Music Association at Minoru Park Plaza...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...The Kingdom Part I, 7:00pm and The Kingdom Part II, 9:30pm @ the Pacific Cinematheque...

THURS 18 Chris Field w/The Empties at the GASTOWN Music Hall...Marocajuh w/Spirit Merchants at the Pit Pub...Run DMC at Richard's on Richards...The Vandals w/gab at the Tower...Wayne Morris at the Southhill Candy Shop...The Dead Rock 'N' Roll's Most Dedicated Fans, 7:30pm and Atlantis, 9:25pm @ the Ridge...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...The Awakening of Elizabeth Shaw, 7:30pm and Nothing to be Written Here, after @ the Pacific Cinematheque...

FRI 19 Tori Amos at the Orpheum...Latex at the Southhill Candy Shop...The Mike Allan Quartet at the Purple Onion...In Sight/Media Art in the Middle of Europe, 8:00pm @ Video In...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Reception, 6:30pm, Identification of a Woman, 7:15pm and Johnny Steechino, 9:40pm @ the Pacific Cinematheque...

SAT 20 The Forbidden Dimension at the Starfish Room...Buzzcocks w/Supernova at the Town Pump...Prof. Zio at the Whip Gallery...The GASTOWN Music Association at Minoru Park Plaza...The Fall of Troy, 8:00pm...Legodi Street, 6:00pm and 8:00pm @ Video In...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Identification of a Woman, 7:15pm and Johnny Steechino, 9:40pm @ the Pacific Cinematheque...

SUN 21 The Lorne Elkin Group at the Purple Onion...The Fall of Troy, 8:00pm and 8:00pm @ the GASTOWN Theatre...Bellissima, 7:15pm and Identification of a Woman, 9:30pm @ the Pacific Cinematheque...

MON 22 Kenny Wayne w/Hurricane and The Twisters at the Purple Onion...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Bellissima, 7:15pm and Identification of a Woman, 9:30pm @ the Pacific Cinematheque...

TUES 23 Jean Loux at the Southhill Candy Shop...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...

WED 24 Steve Mitchell at the Southhill Candy Shop...Finnish Cannon Festival Wind Ensemble at Minoru Park Plaza...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...The Kingdom Part I, 7:00pm and The Kingdom Part II, 9:30pm @ the Pacific Cinematheque...

THURS 25 No Fear of 40 at the Southhill Candy Shop...Christmas in July at the Glass Slipper...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...The Kingdom Part I, 7:00pm and The Kingdom Part II, 9:30pm @ the Pacific Cinematheque...

FRI 26 Time Waits at the Southhill Candy Shop...The Bob Mahoney Quartet at the Purple Onion...White Zombie and Pantera w/Eye Hate God at the Pacific Coliseum...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Blow to the Heart, 7:30pm and Long Live the Lady, 9:35pm @ the Pacific Cinematheque...

SAT 27 Neil Diamond at GM Place...Helen Goe at the Southhill Candy Shop...The Bob Mahoney Quartet at the Purple Onion...The Fall of Troy, 8:00pm @ the GASTOWN Theatre...Blow to the Heart, 7:30pm and Long Live the Lady, 9:35pm @ the Pacific Cinematheque...

SUN 28 The Lorne Elkin Group at the Purple Onion...The Grim Reeper, 7:30pm and Blow to the Heart, 9:20pm @ the Pacific Cinematheque...

MON 29 Ozzy Osbourne at GM Place w/Therapy...Kenny Wayne w/Hurricane and The Twisters at the Purple Onion...The Grim Reeper, 7:30pm and Blow to the Heart, 9:20pm @ the Pacific Cinematheque...

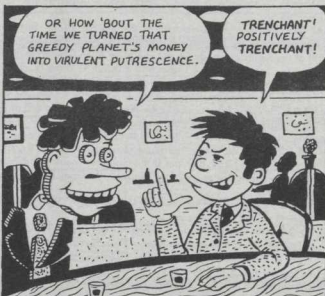
TUES 30 Korin Plato at the Southhill Candy Shop...

WED 31 Ross Curran at Minoru Park Plaza...Out of the Past, 7:30pm and Double Indemnity, 9:25pm @ the Pacific Cinematheque...

everything you need to know about everywhere you need to go

The Abyss 315 E Broadway (side entrance) 488 6219
222 2222
Anza Club 3 W 8th (Mount Pleasant) 870 7128
684 2787
Bassie 217 W Hastings (at Cambie) 683 7734
Black Sheep Lounge 1585 Alouette (Granville Island) 687 1554
732 5078
Cafe Deux Soleils 2092 Commercial (the Drive) 254 1915
Cafe Venus Martini 317 E Broadway (Mount Pleasant) 870 1321
Caprice Theatre 965 Granville (Granville Mall) 683 6099
Celebrities 1022 Davie (at Burrard) 689 3180
682 4629
Commodore Ballroom 780 Granville (Granville Mall) 681 7838
Commodore Lanes 838 Granville (Granville Mall) 681 1531
Cordova Cafe 307 Cordova (Gastown) 687 5073
Crosstown Traffic 316 W Hastings (downtown) 683 2201
Denman Place Cinema 1030 Denman (West End) 682 4388
DVR 515 Davie (downtown) 682 2281
Edna Electric Gallery/Cafe 916 Commercial (the Drive) 687 0664
Firehall Arts Centre 80 E Cordova (at Main) 689 0926
782 6719
Fredrick Wood Theatre (UBC) 922 2678
George Pub 2889 E Hastings (downtown) 822 9364
Gastown Theatre 36 Powell (Gastown) 684 8541
The Gate 1176 Granville (downtown) 688 8701
Glass Slipper 2714 Prince Edward (Mount Pleasant) 687 1321
Groceland 1250 Richards (downtown) 688 2648
Greg's Place 4584 Yale Rd. (Chilliwack) 795 3334
The Great Gallery 4124 Main (at Howe Street) 255 2066
Hastings Community Centre 2096 E Hastings (near PNE) 255 2066
Hemp B.C. 324 W Hastings (downtown) 681 4620
Hollywood Theatre 143 W Hastings (Kilgus) 687 0143
Hot Jazz Society 2120 Main (Mt. Pleasant) 873 4311
Jenico Arts Centre 1600 Discovery (Pt. Grey) 224 8007
La Quena 1111 Commercial (the Drive) 251 6626
The Lotus Club 455 Abbott (Gastown) 685 7777
Lucky's 3924 Main 875 9588
Lux-Fair 1275 Seymour (downtown) 685 3288
Nagasaki Inn and Room 4125 E Hastings (N. Burnaby) 685 0143
Narrows 1320 Richards (downtown) 230 8401
Maximum Blues Pub 1176 Granville (downtown) 688 8701
Nagasaki Hotel Pub 435 W Hastings (downtown) 688 7574
Odyssey Imports 534 Seymour (downtown) 669 6644
Old American Pub 928 Main (downtown) 682 3291
Orpheum Theatre 5mitte & Seymour (downtown) 685 3050
Pacific Cinematheque 1311 Howe (downtown) 685 3456
Paradise 27 Church (New West) 525 0371
Paradise Cinema 919 Granville (Granville Mall) 681 1732
Park Theatre 3440 Cambie (South Vancouver) 876 2747
Piccadilly Pub 630 W Pender (at Seymour) 688 1321
Pi Pub basement, Student Union Building (UBC) 822 6273
Pierogi 317 W Hastings (downtown) 687 0664
Plaza Theatre 881 Granville (Granville Mall) 685 7050
Raffa Lounge 1221 Granville (downtown) 473 1950
The Rage 750 Pacific Blvd. South (Plaza of Nations) 685 5585
Railway Club 579 Dunsmuir (at Seymour) 681 1625
Richard's on Richards 1036 Richards (downtown) 687 6794
Ridge Cinema 311 Arbutus (at 16th Ave) 878 6311
Russian Hall 600 Cambie (Chinatown) 874 6200
Scratch Records 109 W Cordova (Gastown) 687 6355
Southhill Candy Shop 4198 Main (at 26th) 676 7463
Starfish Room 1055 Homer (downtown) 682 4171
Starlight Cinema 935 Denman (West End) 689 0096
Station Street Arts Centre 930 Station (at Main) 688 3312
S Regis Hotel 602 Dunsmuir (downtown) 681 8915
Theater 2 E Hastings (Chinatown) 681 8915
The Tower 339 W Hastings (downtown) 683 6905
Town Pump 66 Water (Gastown) 682 7976
Track Records 552 Seymour (downtown) 871 3900
Tree House Lounge 602 Dunsmuir St. (downtown) 882 8550
Twilight Zone 7 Alexander (Gastown) 822 3697
UBC CINEMA located in the Science Building (UBC) 822 6999
The Underground 1082 Granville (downtown) 254 9578
Vancouver East Cultural Centre 3102 Main (Mt. Pleasant) 738 0175
Vancouver Press Club 2215 Granville (S. Granville) 738 0175
Varsity Theatre 4375 W. 10th (Point Grey) 822 2235
Vixen 2412 Main (Mt. Pleasant) 872 2999
Video In 1965 Main (Mt. Pleasant) 872 8337
Vogue Theatre 918 Granville (Granville Mall) 257 6025
Vancouver Theatre 1405 Anderson (Granville Island) 685 6217
Wally Gallery 229 E 6th Ave (at Main) 681 8915
WJSE Hall 1882 Adanac (the Drive) 254 5858
Women in Pain 3566 W. 4th (Kilgus) 732 7228
Yule Blues Pub 1300 Granville Pub (downtown) 681 9283
Zoo Records 1869 W. 4th (Kilgus) 738 3322

SUBMISSIONS FOR DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE AUGUST ISSUE IS JULY 19th!



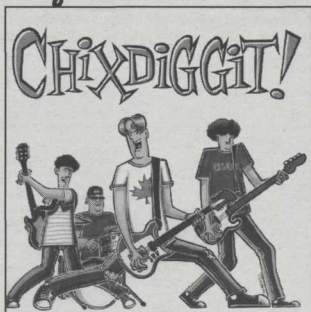
T.B.C.



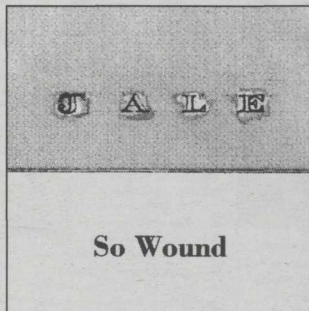
Punky says...

"Canada Invades Sub Pop."

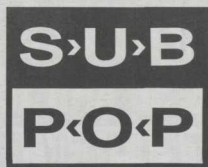
HMV



CHIXDIGGIT! – May we present some highly flexible Calgary youngsters that kick out infectious 4-chord punk-pop, guitar-driven masterpieces! If the Archies (remember?) had been a punk band, they might have sounded something like Chixdiggit!



JALE – Hailing from Halifax, Jale's sophomore release, "So Wound" is the harmony-laden pop graduation of last year's "Dreamcake". The band has grown in leaps and bounds with confident musicianship and mature lyrical content shining brightly throughout the album.



... celebrating several years
of record making!



ENTER TO WIN!



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This summer, say it loud... **I AM ZULU RECORDS!**

DEAD CAN DANCE Spiritchaser CD/Cass

Having begun their career creating dark mystical music, UK's **DEAD CAN DANCE** have vaulted post cult adoration into a new age of world beat/chant introspection. **Spiritchaser** makes this leap afar, to unravel the splendor music of heaven and earth.

14th CD 9th Cass

808 STATE Bond CD/EP

UK electro-technicians **808 STATE** re-enter the ambient parthenon with a graceful three-song transmission, rewarding to fans new and old. Full-length import **Don Salaris** also available!

9th CD-EP

PETER JEFFERIES A Chorus Of Interludes CD

New Zealander **PETER JEFFERIES** has for years been making artful, challenging records both as a solo artist and as a member of numerous collaborative efforts. Evocative, sparse and otherworldly, **JEFFERIES'** music comes from a deep, personal place and its effect is manifold. This CD compiles some of **JEFFERIES'** hard-to-find works and presents them as a cohesive, provocative whole.

12th CD

FUNKI PORCINI Love, Pussycats And Car Wrecks CD

There is a perfect tempo for relaxed head nodding. **FUNKI PORCINI** knows this — as well as how to influence other parts of bodies into motion — exceptionally well. With deliberate restraint, **FUNKI PORCINI** mix funky, jazzy and trip-hoppy styles into an enticing groove, while playfully exciting a sensual anticipation which satisfyingly plateaus for the duration of this disc. Turn it on.

16th CD



OVAl Systemisch cd/EP

Through investigating the implications of the word "mediated," and the influence of this idea — as sort of potential — has on the definition of experience, **OVAl** attempt to creatively intervene in the naturalization of technology (insofar as it may be an aesthetic process of coming into being). **OVAl** are digital surgeons who practice the recognition and exploration of change within the space opened up by their utilization of technology. Similar in style to the more minimal works of *Atacédr*, *Orb* or *Aphex Twin*, **OVAl** open up the area by drastically questioning the boundaries of "and" and "meant" in digital music creation.

14th CD 14th 2LP

STRAPPING FIELDHANDS Wattle & Daub cd/EP

Cool heads prevailed in the making of the latest **FIELDHANDS** release, itself a fine juiced-up jaunt into the epic realms of chivalrous knightly romping. Witness "Song Of Mourning Dove," "Ticked With Olive Branch," "Blue Kangaroo," and more... such cavaliers of romance we even the purest hearts!

14th CD 12th LP

GASTR DEL SOL Upgrade And Afterlife cd/EP

Equally creative and compelling, Chicago's **GASTR DEL SOL** continue to explore the blurred boundaries between rock and modern classical composition. Founding members **David Grobbs** and **Jim O'Rourke** immaculately introduce a myriad elements and styles, reflecting their varied and eclectic pasts, and their unwavering desire to challenge the boundaries of conventional music. An enjoyable and intense listen for those of you who like unpredictability and "attention to detail" in your rock.

16th CD 16th 2LP

JUNE OF 44 Tropics And Meridians cd/EP

When angst becomes more coherent — as a vehicle for more than broad emotion — its minute properties become revealed: there is as much depth of restraint in just such a way. Growing from their under-recognized first recording, **JUNE OF 44** have confidently established an — not common enough — individuality, while providing a welcomed voice of confidence to indie rock.

16th CD 22th LP

BEDHEAD Beheaded cd/EP

Successful performance is all in the execution: how ideas are composed and rendered. When this is done well, the actual details of a work can evaporate into air, leaving behind a positive feeling of incoherent agreement. **BEDHEAD** do this easily. Within the tautful waves and slow undulations of their tuneful songs and the unpredictably quiet vocals resides the most pleasant reverie. Before you notice, the songs began. Once you have, they've ended. A true Zulu favourite.

14th CD 12th LP

DE LA SOUL Stakes Is High cd/EP/Cass

A heavy-handed approach to hip-hop aesthetic has never been **DE LA SOUL's** method. Their debut LP, *3 Feet High & Rising*, countered the gangsta sound with wit and style, and **DE LA SOUL's** influence was felt coast to coast. With maturity and experience, **Stakes Is High** offers a personal and critical view on the contemporary hip-hop scene, while still delivering an infectious boss-heavy and satisfying sound. Take note, hip hop scholars.

16th CD 10th LP
10th Cass AVAILABLE JULY 3

Prices in effect until July 31, 1996.



CDs TO GO! ZULU'S SUMMER CHECKLIST!

THROUGHOUT THE MONTH OF JULY, THESE RIGHTEOUS CDs ARE ON SALE AT THESE MIGHTY FINE PRICES (WHILE SUPPLIES LAST!)

BETTE SEEVERT - Something So Wild CD-EP (eng. 10.90)	6.90	POKESMITE - Naked Prayers CD-EP (eng. 10.90)	6.90
BLAKE - Jeremy CD-EP Part 1 + II (eng. 11.90)	8.90	QUEERS - A Day Late And A Dollar Short CD (eng. 11.90)	12.90
BLAKE - Part II CD (eng. 11.90)	8.90	RAGE AGAINST THE MACHINE - The Underdog (eng. 11.90)	6.90
FRANK BLACK - Cash Of Ray CD (eng. 10.90)	14.90	REX ROBERTS - Beyond CD (eng. 10.90)	14.90
BLUMENFELD - The 12th Part + II CD-EP (eng. 11.90)	14.90	RENEE - I Don't Know Where I Came From CD-EP (eng. 11.90)	8.90
KATE BUSH - Reasons Of Pleasure CD-EP Part 1 + II (eng. 11.90)	14.90	ROBIN - On - Stop Parking CD (eng. 10.90)	14.90
THE BROTHERS - The 12th Part + II CD-EP (eng. 11.90)	14.90	ST. JOHNNY - Speed Is Draining CD (eng. 10.90)	6.90
CYPRESS HILL - These New Surfers The Ice CD-EP (eng. 11.90)	6.90	SEASONS - Reckless CD-EP (eng. 11.90)	6.90
DEAD CAN DANCE - Spiritchaser CD (eng. 14.90)	14.90	SHADOW MEN ON A SHADOWY PLANET - Spiritchaser CD (eng. 16.90)	10.90
DOWN - The Ice CD (eng. 20.90)	22.90	SHAMEN - Axis Mundi CD (eng. 20.90)	14.90
DU FOOD - Refused And CD (eng. 26.90)	14.90	SIMON - Seven To The Sky CD (eng. 10.90)	14.90
THE FIRST WIVES REBORN - First World CD (eng. 26.90)	18.90	SIX - Action - Shock Value CD (eng. 11.90)	14.90
ELECTRAKID - Live CD (eng. 11.90)	8.90	SPEAKERS - For All The Fucked Up Children... CD (eng. 17.90)	12.90
ENGINE 80 - Angel Wings CD (eng. 10.90)	14.90	SPEAKERS - Singles CD (eng. 20.90)	14.90
FLIP - World Of Today (eng. 10.90)	12.90	SUCKERPUNCH - Sales From The Canyon CD (eng. 10.90)	10.90
GAL HURTER - The Unknown Future Of Spiritual... CD (eng. 10.90)	22.90	SUGAR - Borderline CD (eng. 20.90)	14.90
LOUIE HUCK - Backstage Green Blue Fire (eng. 20.90)	14.90	SUPERHERO - Higher Ground CD-EP (eng. 6.90)	6.90
LENNY KRAMER - Center CD-EP (eng. 11.90)	6.90	THE DEPT - Laundry CD (eng. 10.90)	12.90
LACRIMOSA - Freshened CD-EP (eng. 17.90)	12.90	UTZ - Stay CD-EP (eng. 11.90)	14.90
MASSIVE ATTACK - The Love We Take CD-EP (eng. 10.90)	6.90	UNRAVE - Total Destruction (eng. 20.90)	12.90
MELKINS - Pick CD (eng. 10.90)	14.90	UNIT SANCTUS - Ohio CD-EP (eng. 12.90)	6.90
MINISTRY - The Fall CD-EP (eng. 11.90)	6.90	VELOCITY KID - Sorry Again CD-EP (eng. 10.90)	6.90
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MURKIN - Shining Sun CD-EP (eng. 10.90)	6.90	YOLA TENGRO - From A World Of CD-EP (eng. 10.90)	6.90
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PAYMENT - For Your Hair (eng. 11.90)	6.90	Various - A TESTIMONIAL TO THE CD (eng. 17.90)	12.90
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POD - This Eclipse CD-EP (eng. 12.90)	8.90	Soundtrack - KIDS IN THE HALL CD (eng. 10.90)	14.90

ZULU'S CANADA DAY WEEK SALE! JUNE 29 & 30 AND JULY 1

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